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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
Both in Church and Concert

Abbreviations: e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

ADOLF BRUNE

SUITE, OP. 63

Four movements, 24p. md. Gray, \$2.50. The first movement is—

PRAELUDIUM, 6p. This composition gives us the impression of a free fantasia when the first five measures of allegro and forte counterpoint end in two measures of piano harmonies rather high on the staff; and this contrast device frequently occurs, sometimes in quite rich harmonies. The general effect however is of two contrapuntal lines running along with as much of a harmonic background as the unused fingers and feet can supply without overdoing it. On page 5 there are four delightful measures of quiet melody, nicely accompanied, which lead gradually back from pianissimo to fortissimo climax. We have a fair degree of brevity and conciseness, with much musicianship in evidence.

MELANCOLIA, 3p. A title of this sort in music always reminds us of the old lady who liked to go to see a sad motion picture because it made her cry. Is there anything inherently wrong in music that deliberately tries to be melancholy? We don't know, do you? Anyway if you want to picture sadness instead of joy, here you are; go to it. But don't remind us of Tchaikovsky's *Finale Pathétique*, for Tchaikovsky was speaking eloquently from the standpoint of musical beauty and speaking in a low key only in point of that complete sincerity that seemed to preclude the brilliant.

PASTORALE, 5p. Here we are with a nice little trio which but occasionally descends from the classic purity of three-part writing into that overflow of words which gets itself expressed in as many notes as the fingers can play. There are some delightful rhythmic measures too. Would Farnam have played a trio on one manual? Would flutes and Salicionals have satisfied his sense of color? Also it would be interesting to discover the organ with Pedal equipment that would allow a 16' Bourdon, 16' Dulciana, and 8' Flute to do justice to these opening measures. We hope the vast majority of organists never read the registrational indications printed on published compositions. If Bach had marked the registration and interpretation of each of his works, how many of them would have survived? This PASTORALE seems to us to afford the best musical results of any of the movements; it has possibilities and is a highly worthy piece of writing.

TOCCATINA, 10p. d. We recommend this to people who believe what they see and who therefore will not mistake it for a toccata. The difference? The composer doesn't believe length makes any difference. He writes his difference in terms of piano and pianissimo contrasted with the continuous forte of a Widor. And if our choice of tone-colors is artistic, the piece ought to be effective and beautiful. There are legato-marks all over the place—but modern organists will know that they indicate merely the phrasing and not the touch. A legato touch on a toccata would make a nice mess, now wouldn't it?

We propose a ten-year enigma-period in which publishers and composers will eliminate all trace of their

identity and sell every worthy composition through one common supplyhouse so that works of American origin may stand an equal chance of a fair trial beside works of Karg-Elert and Vierne. In spite of the very best any of us can do we are prejudiced; we would be in the idiotic class if we did not have strong likes and dislikes after having studied music for twenty, thirty, or forty years. Now every one of us wants to be fair and impartial; we want only good music, and we want to know how to select it. If for a period of ten years no new composition could reach America except with composer and publisher entirely unknown, then and then only could we be certain that the American composer was having a fair trial. We doubt if Mr. Brune's SUITE will have much chance in America, and certainly England is so filled with contempt for us that no American publication will meet anything but scorn there; Karg-Elert has recently betrayed what Germany thinks of us; the way some half-dozen of France's finest organists reacted to American organ compositions when they were our guests is a perfectly clear statement of the attitude in France. So if we don't like ourselves nobody will like us. We had better begin.

And isn't it just too bad that these dreadful times are so hard on us that organ sonatas and suites just can't be published any more? Of course it was purely a mistake on H. W. Gray's part that they published the Miles sonata, Brune suite, and a few other such.

G. O'CONNOR MORRIS: NOCTURNE Af, 6p. me. Gray. A smooth melody of rather unusual turn because of the changes of harmony between the first and second halves of each measure. It has a quiet appeal and could by adroit registration be made highly effective.

LATHAM TRUE: THREE LYRIC IMPROVISATIONS: CARILLON, BALLAD, and MATER ADORANS, 60c each. (See advertisement elsewhere in these pages, or order of your local dealer.)

CARILLON, 5p. e. First we have the usual passage on the Chimes alone, which then gives way to bridging materials which depend largely upon beauty of tone for their effectiveness as an introduction to the main theme, a lovely but simple melody in the left hand against which the right plays a smoothly-flowing figure. If handled with artistic delicacy it produces impressions of real charm and makes beautiful music. The contrast section maintains interest and soon restores the original melody, this time harmonized in the manuals against the Chimes theme in the pedal. For this the organ should have Chimes available in some way, perhaps by couplers, on the pedals, twelve notes, A to A.

BALLAD, 5p. e. "In after years, When tamarisk and jasmine bloom in spring, Sweet-scented memories return," begins the inscription which faithfully reflects the mood of the music. Again we have music built not to exemplify a theory but that "sweet-scented memories" may be recalled, to each listener after the pattern of his own heart. I sometimes think the world of music no longer believes in things as sentimental as sweet-scented memories. Perhaps all humanity would be better off if more time were spent in sweet-scented memories and less in a scramble to make money. Play this ballad on a rich modern organ, with lights turned low and street noises crowded out as completely as the mad scramble of the work-a-day world, and we have experienced a few moments of serene sweet-scented memories. The music is simple, but not commonplace; the aim is to dwell a moment in thoughts of musical beauty.

MATER ADORANS, 4p. e. Another simple little bit of genuine musicalness of an order that could not be pro-

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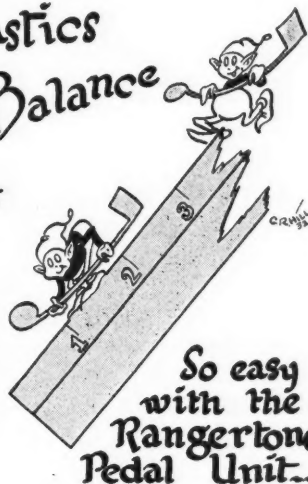
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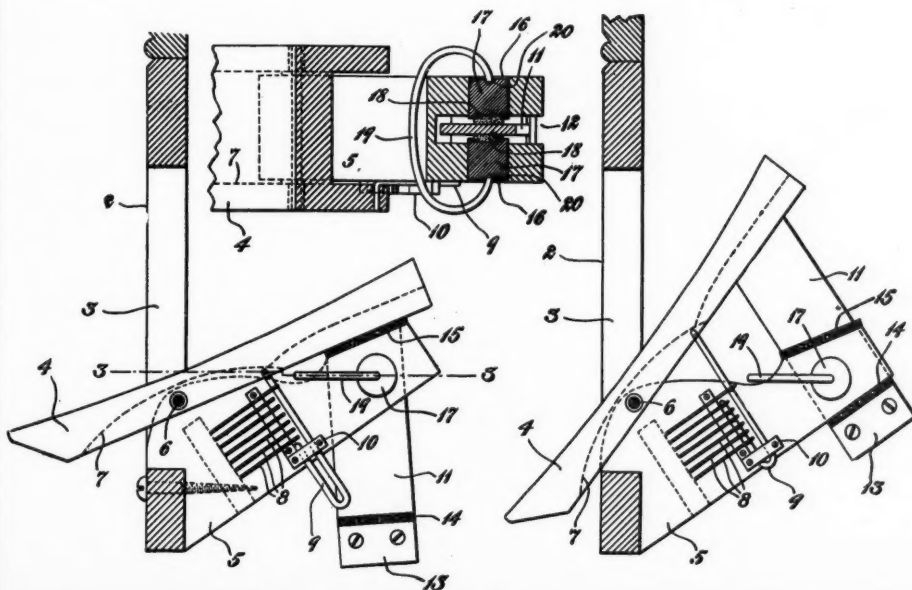
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duced by other than a master musician who knows something about both music and life. Chimes are called for—"to be used for color and atmosphere only," as the score says. If one plodded through these things like an elephant in a china-closet the sum total of result would be nil; it's not that kind of music. Nor is it the kind that is within reach of performers whose hearts have departed from their work. There are those whose playing breathes out a spirit of deep devotion to the things that are beautiful in life, and these performers will find in this set of three pieces gems that can be returned to year after year without loss of charm. Very often companion pieces are separated, and should be; but here the interest and enjoyment are increased by programing these three Lyric Improvisations together as three movements of one and the same basic work.

W. R. VORIS: A TWILIGHT PICTURE, 5p. me. Schmidt, 50c. A charming little melodious composition with which a careful player could produce some lovely effects. It would serve beautifully in a great many uses; better add this to your repertoire.

VESPERS COLLECTION NO. 415

A book of 38 pages and ten compositions, all within easy reach of the young organist; Schmidt, \$1.25. Among the pieces are Marshall Bidwell's tuneful EVENING IDYL, dedicated to his mother and making music of the kind most mothers will thoroughly enjoy; R. S. Flagler's IN THE MINSTER, suitable for prelude; Cuthbert Harris' EVENING IN THE CLOISTERS, for an evening meditation; Harold T. Scull's AT VESPERS, calling for Chimes; William T. Timmings' CURFEW MELODY, also using the Chimes; F. H. Warner's MEDITATION on a hymntune, etc. etc. Altogether, ten useful compositions for 12½c each is not a bad bargain.

ORGAN-PIANO

R. S. STOUGHTON: DREAMS, 10p. e. White-Smith, \$1.50 for the two necessary copies. The Composer's wellknown flare for color is in evidence, plus many other musical qualities in sufficient force to make this a most welcome addition to the literature for organ and piano in combination.

Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Average Chorus
and the Quartet Choir

A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.
o.u.—organ accompaniment, unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

EDWARD SHIPPEN BARNES: "O GOD OF FREEDOM," 4p. c. me. Schmidt, 12c. Set this down for any service dealing with patriotic occasion, and if you have a service or public gathering devoted to a consideration of present-day problems in America, by all means use this. Of course the music is worthy, its composer's name guarantees that, but it goes even further and will be both effective and attractive in such a service.

MRS. H. H. A. BEACH: "JUBILATE DEO," Op. 63c, 13p. c. me. Schmidt, 25c. Let those who want to know if an organ accompaniment can add anything to an anthem take careful note of what happens in this example. It's one of the strongest and best settings of the season and deserves a place in the choir repertoire of every church. It needs a good choir with some good solo

voices, and an organist unafraid to put conviction and strength into his music.

ROLAND DIGGLE: "BENEDICTUS ES DOMINE," 10p. cqt. me. Galaxy, 15c. An attractive setting, fluent writing, graceful melodic lines; a setting of this type is certainly useful in other than Episcopal denominations, under its "Blessed art Thou" title.

CARL F. MUELLER: "LO GOD IS HERE," 6p. cu. me. 8-part, Schirmer, 15c. This anthem has had an unusual reception, selling out the first edition through the summer months immediately after its publication, and being used by the Westminster Choirs. It opens softly with 4-part women's voices, answered by 4-part men's, this style carrying through the first two pages, and then all unite in a grand climax, followed by 8-part writing, with many opportunities for effective interpretation. Any choir able to do unaccompanied 8-part work should add this at once.

T. TERTIUS NOBLE: "JUBILATE DEO," in B, 5p. me. Schmidt, 12c. One of the new settings that has brevity, musical interest, and strength to recommend it.

T. TERTIUS NOBLE: "BENEDICITE OMNIA OPERA DOMINI," 10p. c. me. Schmidt, 16c. Here is an unusually interesting bit of music for Episcopal services. It is treated antiphonally and opens itself to a great variety of interpretations.

MARTIN SHAW: "SING WE MERRILY UNTO GOD OUR STRENGTH," 24p. cu. 8-p. md. Gray. Our best choirs, accustomed to working in 8-parts, should add this to their repertoire. It has everything a fine anthem needs and will delight a competent choirmaster.

FRANCIS W. SNOW: "STRONG SON OF GOD," 8p. cu. md. Gray, 15c. A brilliant anthem for all who have fine choirs available; it has everything to recommend it, and may have been written for a memorial service to Lynnwood Farnam. It would be splendid for any service in memory of a great man, though it is by no means limited to such use.

WALTER N. WATERS: "ALLELUIA," 6p. cqu. me. Maxwell, 15c. In Ionian mode, the one word alleluia being repeated over and over again, this outburst of praise needs to be used at the proper time and in the right service, but otherwise it has no disadvantages and many graces, for it is attractive music, well written, is peculiarly churchly in flavor, is not difficult, ranges all the way from ff to pp, and gives the choir abundant opportunity to really mould and lead the thought of the congregation. It is strictly church music, but of the type well suited to the church-concert program also.

DAVID McK. WILLIAMS: "THE KING'S HIGHWAY," 8p. c. e. Gray, 15c. A beautiful anthem with an original flavor, yet easy enough for modest choirs to undertake it. By works such as this will both choir and congregation be carried on to a truer type of church music than that of a few decades ago. Though very simple and direct, this anthem is a little classic.

CHARLES WOOD: "GLORY AND HONOUR AND LAUD," 12p. cu. 8-p. Deane-Birchard, 25c. Here is a sterling work suited to our finest of churches and yet by no means beyond reach of the choir of limited ability. We wish publishers would take the trouble to indicate the purpose of their anthems; this reads as though intended for Palm Sunday, but is evidently appropriate for almost any service, especially for a service dealing with Christ. The music is splendid. Set it down for your Palm Sunday evening program; especially suited for that.

CHORALS: Those who can use some of the ancient chorals, perhaps to displace an occasional congregational hymn, will do well to investigate the Oxford editions. There are dozens of them, published separately, and

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sometimes two or three on one page, with English and German texts. For example, one leaflet carries Nos. 64, 76, 78, and 166 of the series, and No. 166 is the beautiful "Herzlich thut mich verlangen," familiar to all who know the repertoire of fine church music. The English text of 166 is "Commit thy ways to Jesus." American agents for Oxford: Carl Fischer Inc.

ST. DUNSTAN EDITION

Edited by WALTER WILLIAMS

So far as the usefulness of these anthems is concerned we believe it is not a matter of a congregation's taste or education but much rather one of the organist's ability; and no matter how fine an organist he is, it will not help much unless he is also a competent choirmaster. An expert organist may with confidence purchase any of these works, irrespective of whether he is working for a wealthy congregation of cultivated taste or a congregation in a small village church.

BACH: "NOW ALL THE WOODS ARE SLEEPING," 6p. cu. me. 18c. This splendid chorale will be more welcome every time it is heard, and will make an ever increasing appeal to the choir as well. The volunteer choir that undertakes this sort of work for the first time will wonder what it is all about, but once they gain the feel of that beautifully-floating unaccompanied choir tone that is exactly true on every note, they will have more real fun in singing than ever they had before. Good music is usually neglected because it is not understood, not because it is too difficult to do well. For evening service.

BACHMETIEV: "TAKE THE BODY OF CHRIST," 3p. me. cu. 16c. "Take the Body of Christ,—O taste the source of immortality. Alleluia." That's all there is to the text. For the communion service, strictly. It is becoming increasingly important in a forceful service to have perfect unity of thought. It would be equally as ruinous to sing outright secular music in a religious service as it would be to use this inspired number in the wrong kind of a service. It's one of those rare works that rises from supreme serenity to its glorious Alleluia of praise. No choirmaster need hesitate to buy it, no matter what his choir or congregation; it all depends upon an organist's mastery of voices.

BEOBIDE: "THEREFORE WE BEFORE HIM BENDING," the "Tantum Ergo," 4p. cu. me. 16c. For the communion service; arranged by Rev. Williams.

GLUCK: "OUT OF THE DEEP," 6p. cu. me. 18c. arr. W. W. The organist's work will include that of a careful plan, else the composition will lack something of coherence; given that, it ought to be highly effective and of great strength. For Lent or Advent.

ROSSELLI: "WE WORSHIP THEE O CHRIST," 3p. cu. e. 16c. A great deal depends upon fine tone-quality, without which we should not want to hear this number done; otherwise there are no difficulties, as the notes are very simple—so simple in fact that they demand a great artist to do them justice. For the communion service.

EDUARDO TORRES: "QUEEN OF THE HEAVENS WE HAIL THEE," the "Ave Regina caelorum," 10p. md. cu. arr. W. W. 20c. A third text is also dragged in, not very successfully, and it would seem advisable not to compromise in our efforts to make church music all it should be. This is the most pretentious of the set and requires quite a good choir, and, we think, also a good organ for some of the passages, though the arranger wants it unaccompanied. The thing to be aimed at as an ideal is not a technic of doing something, but a message; whether an organ is used or discarded depends more upon the message than upon anything else, and we believe the message would be much enhanced and

strengthened by the masterful use of a good organ by a good organist who is also a good choirmaster.

For the junior choirs: BEOBIDE: "THEREFORE WE BEFORE HIM BENDING," arr. W. W., 16c. Excellent for 2-part junior choirs, because of the scarcity of such materials.

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JUNIOR CHOIR ANTHEM BOOK

CARL F. AND LENORE A. MUELLER

A collection of 23 compositions, 11 of them by Mr. Mueller. 85p. White-Smith, \$1. The preface stresses the importance of text as well as of music; the topical index lists eight subjects, from Adoration and Prayer to Praise and Worship, with selections for Christmas, Communion, Easter, God in Nature, etc. The composers whose works have been arranged are Brahms, Bach, Bortniansky, Gluck, Grieg, Handel, etc.

Some of the best numbers are among those written by Mr. Mueller himself, who has also contributed a dozen responses. There is an optional part for contraltos though in most cases the compositions are capable of being sung in unison without loss of interest. Recognizing that there are junior choirs composed of children of varying ages and capacities, the editors have tried to supply at least a few things for each type of junior choir, with the main purpose of supplying in reality a great deal for every junior choir organization. This collection, and the original compositions, are not a theory with Mr. and Mrs. Mueller but the result of intensive practical experience with junior choirs.

There are plenty of simple melodies in the book, but there is nothing cheap or trivial; similarly the often ludicrous texts given children to sing in church are entirely absent. "Little will be gained by teaching the youth to sing nice-sounding, meaningless phrases, which will sooner or later arouse antagonism in them," says the preface. And the book lives up to it. It's a splendid collection for every junior choir.



SEVENTY-NINE CHORALES

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Here then we have in reality an instruction book, and a magnificent one it is. It is founded on the melodies of the chorales Bach used in his choralpreludes and other organ literature. In every case Mr. Dupre accompanies his own choralprelude with exact reference to tell the student where to find the compositions in which Bach used the melody.

Books and Music for the Organist

(All Books sent postage prepaid; cash with order; no "on selection" privileges; in U. S. A. only)

NOTICE: The items on this page have been listed here because the Editors of T.A.O. believe they are the best in their respective classes and are more than worth their cost. The effort is not to sell these books but to tell T.A.O. readers exactly what the books contain and, in many cases, add a word of enthusiastic praise when praise is honestly reflected in the attitude and words of T.A.O.'s reviewer. T.A.O. maintains these listings, and others of similar character throughout the advertising pages, as a service both to its readers and to the several dozen publishing houses whose works are thus kept before the public most likely to be interested in them.

Books

AMERICAN ORGANIST, THE, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ. Or send \$1.00 for an assortment of a dozen mixed copies, and state date your subscription originally began so you don't get copies you have already seen; Canadian prices: 30c current copy, \$3.50 back volume, \$1.75 miscellaneous dozen.

ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

CHURCH ORGAN by Noel Bonavia-Hunt, \$2.00. Real information about voicing and tuning, Diapasons and the Diapason Chorus, and the influence variations in the shape of a pipe have on its tone; 7 x 8, 108 pages.

EAR TRAINING, FIRST STEPS by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment; 9 x 12, 21 pages.

ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6 1/4 x 8 1/2, 232 pages, numerous examples.

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After the introduction comes a brief section of instruction in the playing of these choral preludes. As a matter of fact, Mr. Dupre has merely written a group of 79 short choral preludes, on the same tunes employed by Bach, but he has made them much shorter for the most part and has taken care to make the theme prominent and easily playable. That is, he has kept the promise of his introduction and tried to make the student, hear, understand, and appreciate the chorales themselves, so that when later he comes to play the Bach choral preludes he will have the right approach.

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If one hesitates to offer to the organists of America a commendation of George Gershwin's Song Book it is understandable. As long as our organists will persist in trying to be Grande Orgue-anists it is unlikely that they'll give a serious thought to a genius of the Gershwin type. Tin Pan Alley is not on their map and that, Sir, is that! But on the other hand we have at least one genius of the organ itself who belongs to Tin Pan Alley. And the organ, in one aspect, will continue to belong to the Alley as long as one genius of the Crawford type exists. There is no more of the circus in the work of Mr. Jesse Crawford than there is in that of countless other organists who offer their output in more pretentious, but less penetrating, style. So although one hesitates to recommend a study of the Gershwin book to one-eyed organists, there are those who fish around among Negro Spirituals, Campmeeting Shout Tunes and the like, who even drag the stuff into the churches, to say nothing of a monstrous amount of pretentious mediocrity in the form of "New American" Anthems, etc., and these, I think, should look at their reflection in the Gershwin mirror.

The Introduction by Mr. Gershwin puts briefly and tellingly the status of jazz and the piano. The songs that follow, eighteen of them, are not the ones which this writer would have chosen as his favorites but we assume that they are the composer's favorites. There is food for interesting thought for any organist who can play the piano a little (some can, you know) in the versions as Gershwin plays the songs for his own fun.

We may as well be overly candid with the 'one-eyed' organists and admit that George Gershwin does not seem to believe in Santa Claus. Also the illustrator of this beautiful volume 'alajalov,' doesn't even believe in the Stork. But we still recommend it as a beautifully manufactured book and as an accurate and worthy commentary on the scarlet 1920's. We see in it a firmly fixed item which musical bibliophiles will come to admit as one of the very few musical documents of this age that have any permanent meaning. Some of the lyrics are awful, in a way, and yet—

"All you preachers

Who delight in panning the dancing teachers

Let me tell you there are a lot of features

Of the dance that carry you through

The gates of Heaven.

It's madness

To be always sitting around in sadness

When you could be learning the steps of gladness,—"

—come, come, look over the words of some of those anthems you are singing. Has Sunday morning any more sense than Saturday night? George Gershwin's Song Book, illustrations by Alajalov, quarto; \$5.00. Orders may be sent through T.A.O. office.

—AA. BURR

A BACH BOOK FOR HARRIET COHEN

Here's something very unusual, for pianists. Twelve compositions of Bach transcribed by twelve musicians, making 32 pages of piano music, some of it quite complicated. Oxford, Carl Fischer Inc., \$1.50. The book opens with a masterpiece, the Sleepers Wake, from Cantata No. 140 and familiar to all. It makes fine study material for pianists.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, bass, high voice, low voice, medium voice.

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ANTHEMS: Homer Nearing: "Lord my heart it is not haughty," 3p. cqu. e. Pond, 15c.

T. Tertius Noble: "O sacred head surrounded," 7p. cu. md. Schmidt, 15c.

Alfred Whitehead: "Angels Holy," 6p. cu. me. B.M.C., 15c. Some 6-p. writing.

Do.: "Golden grain harvest bringing," 3p. cq. e. B.M.C. 12c. On a tune by Muzet.

Do.: "Praise to the Lord," 8p. cq. e. Gray, 15c.

Healey Willan: "Missa Brevis" in three settings, in Ef, 8p. u. me. 25c; in Fm, 5p. cu. me. 20c, "particularly suitable for Advent or Lent"; in F, 9p. cu. me. 25c; all by Carl Fischer.

ANTHEMS: JUNIOR CHOIR: E. A. Dicks: "True Valour," 4p. e. unison, Schmidt, 10c. Not Biblical text but suitable in liberal churches.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—FEBRUARY—

1. Wm. Sterndale Bennet died, London, 1875.
2. Adolph M. Foerster born, Pittsburgh, Pa., 1854.
2. Dr. Ray Hastings born, Bainbridge, N. Y.
2. George W. Marston died, Sandwich, Mass., 1901.
2. Palestrina died, Rome, 1594.
3. Mendelssohn born, Hamburg, Germany, 1809.
4. Floyd J. St. Clair born, Johnstown, Pa.
5. Rosseter G. Cole born, Clyde, Mich., 1866.
5. J. Lawrence Erb born.
7. James H. Rogers born, Fair Haven, Conn., 1857.
8. Charles Fonteyn Manney born, Brooklyn, N. Y.
9. J. Varley Roberts died, 1920.
10. Franz C. Bornschein born, Baltimore, Md.
13. Wagner died, Venice, Italy, 1883.
15. Praetorius born, Kreuzberg, 1571; died 1621, Wolfenbuttel.
18. Martin Luther died, 1546.
19. Marcus H. Carroll born, Belfast, Ireland.
19. Eric DeLamar born, Lansing, Mich.
21. G. Waring Stebbins died, Brooklyn, N. Y., 1930.
22. Widor born, Lyons, France, 1845.
23. Handel born, Halle, Germany, 1685.
23. A. Walter Keller born, Chicago, Ill.
23. George C. Martin died, Lambourne, Eng., 1916.
24. Wm. Wolstenholme born, 1865.
27. Louis Adolphe Coerne born, Newark, N. J.
27. Wm. R. Spence born, Montreal, Can., 1859.
29. Rossini born, Pesaro, Italy, 1792.

Some of us must prosper—

Let's base it on more and better work

CHANCE plays a big part—sometimes. Those who want, may trust in chance. But it would seem that there are better methods for the majority of us.

Real service has always brought its rewards; we may expect it to continue. Therefore if we give more work, better work, and more original thought to our respective jobs today we may in return expect to be among those who of necessity must prosper tomorrow.

The world will probably never dispense with organs and organists. Not that organ music is essential, but rather—and we can be thankful for that—that it is enjoyable. Men can live without listening to organs and organists—but they'd rather listen now and then. Perhaps we can so build our organs, select our programs, and perfect the musical side of our art that men will not only find organ music occasionally desirable but altogether delightful.

And that's all we have to do to insure that we individually shall be among those who of necessity must be prospering next year and the years to come. It makes no difference to fate whether we manufacture chewing-gum, cough-drops, or organs; all that matters is that whatever we manufacture we so conduct our processes that the thing we sell gives real pleasure to some part of the great wide public—and the greater and wider that public, the greater will be our share of success and prosperity in 1943.

Men glory in achievements and in the will to succeed. We all like to see the man who minds his own business so diligently that he never finds time to bury himself in remorse and read tirades

for all those we serve

against the rest of the world because he is unappreciated.

There will always be organs and organists. There's not a man among us but wishes there were not quite so many of either. We all wish the inferior product might be eliminated. But inferior products always spell their own doom; they die out soon enough.

It's for each one of us to say whether we individually propose to be among the prosperous in 1943 or among the forgotten. The wish-bone will help, but the back-bone will do a great deal more. Those who turn their backs and run—or stay at home when it rains—never seem to earn quite the top positions in life. It's not altogether inexplicable that the man or firm who can carry on through January blizzards as in the palmy days of June somehow stands higher with the rest of us when we have a contract to let or a job to be done.

Did our greatest organists jump overnight into the foremost positions they enjoy among us today—or did they earn it by decades of steady, persistent, intelligent effort? Did the organ builders who stand highest in the quality of their 1932 product acquire that rating by merely wishing for it or claiming it? They worked steadily and persistently for years and proved to the rest of us that they could keep their heads and maintain their quality irrespective of the difficulties of competition or the sometimes equally grave difficulties of prosperity.

Some of us must prosper this year

Don't trust to luck ~ Let's base it on service

—THE AMERICAN ORGANIST

RECENT ANTHEMS, etc.

Suitable for Lent

EDWARD SHIPPEN BARNES, Lord, as to Thy Dear Cross we Flee	Net ..12
JOHN HYATT BREWER, Approach, my Soul, the Mercy Seat12
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CUTHBERT HARRIS, At the Cross (A Meditation for Good Friday)15
WILLIAM LESTER, O Master, Let me Walk with Thee....	..12
J. SEBASTIAN MATTHEWS, O Love Divine that Stoops to Share12
T. TERTIUS NOBLE, O Sacred Head Surrounded15
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W. R. VORIS, Fairest Lord Jesus12
ALFRED WOOLER, I Heard the Voice of Jesus Say12

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ERNEST A. DICKS, The Crucifixion, Resurrection, and Ascension (from "The King Triumphant") (no alto solo)	..30
ERNEST A. DICKS, The World's Redeemer (no alto solo)...	1.00
J. LAMONT GALBRAITH, Alleluia, Hail with Gladness....	..75
BRUNO HUHN, Christ Triumphant60
FRED W. PEACE, Darkness and Dawn (no alto solo).....	..75
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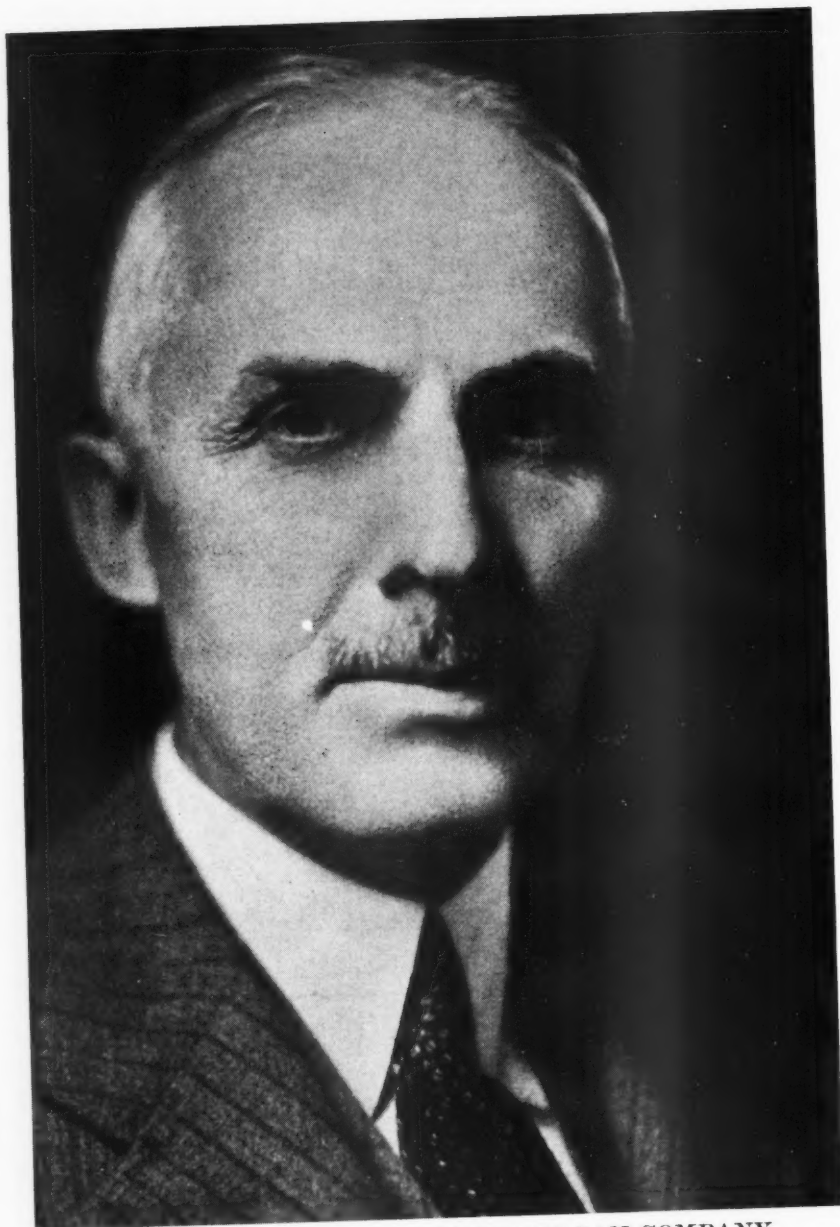
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MR. B. G. AUSTIN *of the* AUSTIN ORGAN COMPANY
(See page 30)

The AMERICAN ORGANIST

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JANUARY 1933

No. 1

Odyssey of an Organ Enthusiast

Personal Impressions of

Some European Organs, Organists and Builders

By WILLIAM H. BARNES, Mus. Doc.

Third Article SWITZERLAND



THE ORGAN in the Cathedral at Lucerne is almost as famous as the "Lion" in this city. This is one of the Swiss Cities (another is Fribourg) where a "Storm" is perpetrated on the organ daily for the regaling of the tourists and splitting the ears of the groundlings. I do not know how many people have asked me, Had I heard the great organ at

Lucerne where they play the 'Storm' piece? I had not until this trip, so took pains to see if it really was as bad as I thought it must be.

It was terribly funny, to say the least, and my wife pinched me and in every way tried to make me hide my mirth. The idea of intelligent (?) Americans and Englishmen going there to hear the recital on this not too good organ—usually to hear this 'Storm' piece—seems a huge joke. They would be insulted or at best amused to have Harold Bauer play the Battle of Prague for them on an old square piano.

The organist at Lucerne enjoys his job and plays the lightning and thunder most realistically. It's a fairly easy matter to simulate thunder in that marvellously resonant building by drawing the 32' Bombarde and tramping indiscriminately on a half-dozen of the low notes. The sound rolls through the church and it is quite an effect, though just how they can scare up a hundred or more tourists to part with forty cents a piece to go in and hear this every day during the season, and make them marvel at it and go home and talk about the marvellous organ they heard at Lucerne, is a bit of a mystery to me. There are quieter patches during

the Storm in which the rather effective Vox Humana and Flute are given a good work-out.

Both the original builder and the rebuilder of the organ (it was "modernized" seventy years ago) are remembered in the church by bronze plaques on the columns at either side of the main entrance, with their portraits, names and dates given. This is more than has been done for any American organ builder in any church, so far as I know.* So they take their organ and its builders seriously in Switzerland.

I gained a very favorable impression of Swiss organs when I was at Lausanne five years ago, and found they contained some of the best characteristics of both the German and French schools of organ building. The reeds are more likely to be French, which are of course much more assertive and characteristic than German reeds; and the flue-work, especially flutes and mixtures, is more of the German school. The composite produces a very interesting type of organ.

A few days at Interlaken and visiting the mountain scenery made us ready to go up to Paris.

PARIS

The French organs have been described over and over again, by such authorities as Dr. Wallace Goodrich in his *The Organ in France*.† I think it is unnecessary for me to go into the matter in detail. However, there seems at present to be a real lack of leadership in French organ building since the famous Cavaille-Coll firm, which built so many

—NOTE—

*In St. George's-by-the-River, Rumson, N. J., is a tablet in memory of Hilbourne L. Roosevelt. The church was built after Mr. Roosevelt's time and the tablet has been placed there by his daughter. The present organ in the church is a new Hillgreen-Lane, and photos will be found in T.A.O. for June

of the important organs in Paris and other parts of France, has fallen on evil days. The trouble seems to have been caused by Cavaille-Coll's firm attempting to build electric organs.

Now it is a very strange thing that the country which is responsible for a considerable part of the original work in electric action, should be so hopelessly backward in adopting it in an effective manner. Out of some dozens of electric organs built by the successors of Cavaille-Coll in the past few years, it appears that none of them is giving satisfaction or working properly.

If they had only sense enough to copy their French cousin's work, Casavant in Canada, they would have been all right. But in true French fashion, they muddled around and messed up a type of electric action that was certain to be as unreliable and ineffective as it soon proved to be. The consequence is that there is not a truly modern organ in France, with the exception of one or two Casavant organs and I believe a Skinner. In this connection it is illuminating to remark the experience of Mr. Joseph Bonnet in having his organ at St. Eustache rebuilt and "modernized." Unfortunately, I did not see the new console but I am told that he finally succeeded in getting something fairly modern, after five years of struggle. Without mentioning names, it seems evident that the older generation will have to die off before the younger generation of organists, who really want modern organs, will be able to have them either built or imported in France.

It seems to me that this works the greatest hardship on the number of fine French organists who have visited America and England from time to time and who know, therefore, what a modern organ is. These gentlemen, I am perfectly sure, would like nothing better than to play a modern electric organ. But as they are unable to get a French builder to build them one that will be satisfactory—and because of the extreme patriotism or insularity of the French it would be nothing short of treason for any French organist, occupying a position of responsibility, to suggest the possibility of importing an organ from America or England—these gentlemen must needs content themselves with the fine work which Cavaille-Coll did at his best. This is far preferable, with all the limitations and inconveniences of the console arrangements, to what they can get from the present-day French builders. There certainly would appear to be ample opportunity for a new Cavaille-Coll in France. When he will appear and enable the

French organists who want a good modern organ to be able to get one from a French builder seems to be still in the future.

The fine old examples of Cavaille-Coll's work which grace many of the most important Paris organlofts have left their impress not only on the whole modern French school of organ composition but on organ building in other countries. The excessive brilliance of the French reeds (which sound so noble in a fine resonant cathedral) of course is not suited to the ordinary American church. In cases where they have been tried, they are apt to sound more like ripping a piece of sailcloth.

I heard an excellent thought on the effect of some of these organs in their magnificent resonant buildings: "The soul of music is in the Gothic cathedral; the organ is its voice." How much the building has to do with the effect of an organ is never more clearly brought out than by the effectiveness of some of the Cavaille-Coll works in their marvellous settings, as compared to the way they would sound elsewhere.

All organ builders and many organists know these things, but unfortunately the public is only dimly aware of them. All they know is what they hear. They are not likely to analyze why they like it, or whether the building in which an organ is heard helps or hinders the builder. Like an old music critic I know who says he has to report what he hears; though he may know that the singer or pianist he is reviewing was up all night with the tooth-ache, or the baby had the colic, he must report what the performer actually delivers at the performance to the public who are paying money to hear the concert. No allowances can be made. So the public makes no allowances for what acoustics do for organs.

In this respect, Cavaille-Coll certainly had things pretty much his own way and in so many cases American builders do not—where all the effect must be produced from the organ, and none from the building.

It was fine to hear dear old Widor play the opening movement from his Sixth for an offertory at St. Sulpice the Sunday we left Paris. I still think his organ is better in tune and regulation than any other of the Paris organs.

The most effective part of the French organ is the complete contrast in tone quality between the rather dull flutes and Diapasons of the chancel organ (which are used to accompany the plainsong chants in the chancel), with the perfect blaze of tone that bursts forth from the Grand Organ in the gallery as an antiphonal effect from time to time during the service. Some of Mr. Widor's effects were simply stunning, by contrast with the dull and somber sounds from the sanctuary. Effective, startling, and daring in a grand manner.

We all are familiar with the typical French style

1932, pages 321 and 329. The two cases are not similar; this is merely an added fact of significance.—ED.

*See page 691, November T.A.O. for details of this book.—ED.

of writing for full organ, interspersed with passages of another manual (Gigout's *Grand Choeur Dialogue*, for example), with no pedal part written in for the quieter contrasts—the reason being the extreme difficulty or impossibility of getting off the heavy pedal stops and couplers with sufficient rapidity. Thus the limitations of the French organ consoles translate themselves into the French organ music. For this reason we have the barren spots in some of Cesar Franck's greatest works, while he was taking time out for a new set-up. These limitations with respect to rapid changes in registration of course were universal with all organs, to within the past fifty years. It seems a pity that they should exist in French organs at the present time, when France has produced such an extraordinary list of great performers and composers for the instrument.

Other diversions in Paris include two evenings at the opera, which apparently was set out for Americans and was, I hope, not up to their winter standards.

We might quite easily have missed a few days in Paris except for the fact of a meeting with our charming little French singer and danseuse, Louise Arnoux, and her fine American husband. He and I suffered silently at the opera since we sat in one of their famous "loges" noted for their entire lack of ventilation. It got to be a regular Turkish bath as the evening wore on. I quite forgot my troubles afterward in listening to Mme. Arnoux airing her English on the French waiters, though that did not last long, for she had to burst forth into "veritable" streams of French. I was satisfied—on the Rue de la Paix with a real French woman—and is she *chic*? I'll agree! So on their account we stayed over after our visit to Chartres Cathedral with its magnificent old glass and its carved-stone cloister around the back of the choir, not to mention the organ "buffet." It must be seen to be appreciated—although Henry Adams has immortalized it in his book *San Michel and Chartres*.

The morning dawned; Mrs. Barnes must sight-see and shop. I would meet her at eleven at the Place de la Madeleine and we would go up the Eiffel Tower which is one of my dissipations in Paris, much more harmless than some others.

At eleven (yes, she is Scotch and prompt) she smilingly assured me that she must do some more shopping and I should go alone.

I said, "I've done a dreadful thing."

She looked at me and cried, "You didn't buy the books!"

But yes I had. She almost wept as she had decided to buy them and had found a shop which said "*Anciens Livres*"; she knew it was there. But I too had spied it and so "*Dom Bedos*" is mine.

How she laughed at my having to haul the enormous package containing the two ponderous tomes, *l'Art du Facteur d'Orgues*, which after nearly 200

years is still the French Bible on organ building. Anything she might have wanted was tiny in comparison.

But I have it, and any of you may ask to see it—the two volumes of the 1766 edition in very good repair and, moreover, at quite a bargain, as I had learned that game in Italy with my wife—"Quanta costa?" and before the salesperson could answer, "*Troppo caro*" in shrill accents. It invariably worked, and so in France.

After all is said and done, I'm a little like the junior from Yale whom we met at Kew Gardens, who very solemnly said after a month in France he really wondered how the French had gone "as far as they have." I fully appreciate the brilliance and extreme clarity of thought of the best French minds, but the general run of station porters, taxi drivers, concierges and such people, seems to be the most stupidly annoying in Europe.

There was no moaning over the Calais to Dover crossing. London looked its best for us and we were glad to have at last arrived at a place where we could air our mother-tongue.

ENGLAND

I suppose it's my English ancestry (far enough back) that makes England and the English have so much more irresistible appeal for me than any of the other European countries. Their culture seems so much more closely linked with our own. To see the original folio edition of Shakespeare, and the original 1611 edition of the King James Bible, along with many other important first editions in the library of the British Museum, is only one of the outward indications of where our language and a good part of our traditions come from.

London is undoubtedly the metropolis of the world in all civilized activities—art, music, literature, society, commerce, banking or what you will. The other capitals of Europe seem only like small side-shows compared to London. I am sure any American like myself could settle down in London for the rest of his days and be perfectly happy, and I doubt if he could anywhere else, outside America. London is to me the epitome of all that is finest in the world's culture.

Of course it still has its slums and poverty, as has every great city, and a climate that is sometimes a bit trying; but there is a most uncanny fascination to every part of this city that makes me always feel that "you can have the rest of Europe" if you leave me London and England. I feel this more strongly each time I go abroad and so I save England for the best and last.

This is all entirely beside the point that London and other parts of England are undoubtedly the paradise for the organ enthusiast. Nowhere else in Europe has organ building even approached the development it has in England. I say this after careful reflection and observation.

Our first two days were spent in general sight-seeing and then we journeyed north on a tour of inspection of Mrs. Barnes' relatives and some of the important organs throughout England and Scotland.

Stopping off to see the Cambridge University buildings I was somewhat astonished to read a sign planted just inside of the entrance to King's College Chapel with the statement that the organ in the Chapel was being rebuilt by a wellknown English firm at a cost of some \$45,000. When I considered what that amount would buy from any one of our best American builders today in the way of an entirely new organ, I was quite at a loss to know where anything like this sum could be legitimately spent on the mere rebuild of an old organ, especially as the choir-screen on which the organ is mounted would permit of only a very moderate-sized one. I came to the conclusion there must be some mistake, and the amount stated must include a new roof for the Chapel, or the builder had added in his telephone number and the date of the month, when he had made his estimate. But it appears this contract was let without competition, as the authorities were bound they would have this particular builder, although several other good builders would have been glad to do the work at less than half or a third what they were spending. This seems an unusual phenomenon, and one that could only occur in England. Certainly no American builder could even hope to get three times a fair price, because of his superior reputation. Even in the "palmy" days of selling residence organs to rich spenders, twice a reasonable amount was considered good by the acknowledged leader in the field. And I never begrudged them what they got, as they were getting it out of rich men for their personal pleasure. But here at Cambridge the money is being raised by shillings and pence from visitors to the Chapel, and for a builder to get away with such a palpably outrageous price for such a rebuild certainly will not in the long run increase the respect or admiration in which these builders are held in England.

I remark about this at some length and I discussed it with many organists and builders while in England, yet I could find no reasonable explanation for it, except that there was a certain group of organists in England who felt that no one but this particular builder could do the kind of job they wanted done and were willing to pay this builder twice or thrice what it was worth. It would only take one or two of such contracts a year to put any American builder in the millionaire bootlegger class; such plums for the organ builder have been very conspicuous by their absence in America the past few years.

From Cambridge we stopped at Peterborough, and had a glimpse of the Cathedral with its lovely setting. Hill, Norman & Beard were installing a

new Tuba in the organ, which sounded very authoritative in voice. I did not interfere with the "wheels of progress" by asking the builders to stop long enough for me to try the organ. On the way we passed Ely, and stopped for an hour in Doncaster where there is a fine old Schulze organ in one of the parish churches.

We arrived at York late at night and awoke in the morning to look out on one of the loveliest bits of English landscape I have ever seen. And what is more charming than an English landscape?

York Minster I believe is acknowledged by the majority of Englishmen as the finest cathedral in England and I believe in the world. It is absolutely satisfying in all respects. The marvellous old stained-glass, the beautifully detailed stone carving, all the lines and proportions are absolutely perfect. We got there for the daily morning service and heard Sir Edward Bairstow at the organ and his wonderfully trained choir. I told Sir Edward, after the service, who was most cordial, that I couldn't see how Dr. Noble was ever persuaded to leave York Minster for St. Thomas'. I have always admired St. Thomas' but it looks like a village church by comparison with York.

Sir Edward's title is only recently acquired, and I was much impressed to have him insist on my preceding him through the door as we walked from his home, next to the dean's, over to the Minster.

Unfortunately our plans did not permit of staying over the evening, though Sir Edward urged us to do so and have a good go at the organ. During the day, as is common in all the great cathedrals in England, there are such crowds of people being led around by the vergers, that to crash around on the organ except after the church is closed would be very annoying to the guides and so we used due discretion in trying the organ.

The 32' Double Diapason, the 32' Metal Double Diapason and the 32' Double Reed are all placed off the organ-screen and with all outdoors, so to speak, to generate a good tone, and they are all glorious stops. I do not know why such stops could not be placed outside organ chambers in some large American organs occasionally. The benefit is so great to the tone of these large pipes that require so much "speaking room" to be properly effective that such treatment is most desirable.

The chorus and solo reeds were alike lovely, rich and smooth, with still quite fire enough left. The organ is a Harrison & Harrison rebuild and they have certainly done a great piece of work. For an entirely new console, it seemed to me the number of adjustable combination pistons was a bit meager, but everything worked well, and the workmanship was of the first water. Like many of the other English cathedrals, the console is placed in a gallery way up above the choir, so the choir and organist have to steer by dead reckoning as it were; but this is a traditional location and the English

cathedral organists seem to like it. I cannot see any advantage in it myself, but many disadvantages. The custom doubtless arose in the days of the tracker organ when it was much more convenient to place the console as close as possible to the windchests.

From York to Edinburgh where an Organists' Congress was just adjourning, and I was fortunate in meeting some of the visitors the next day. Mr. Reginald Whitworth, author of *The Electric Organ*, was among them and we had a good visit.

Dear Alfred Hollins and his devoted wife were just as gracious and charming as ever. He was anxious for us to hear a new Rushworth & Dreaper organ, just installed in the Ried Memorial Church, which he had designed. So we all drove out to the church, and just as I supposed there were a number of the convention visitors already gathered. It is strange how a new organ seems to attract a crowd of organists no matter how many new organs they may have tried out before. Dr. Hollins played for all of us for an hour, and showed off the organ to splendid advantage. It is a good, solid scheme for a three-manual of something over thirty sets, with a unified Trumpet at 16', 8', and 4' on the Swell. It was enormously effective in the church. I immediately put Rushworth & Dreaper down as a builder worth looking into further.

From Edinburgh to Aberdeen, where we began the session with Mrs. Barnes' relatives. Her mother has a sister living in Dufftown, a little town between Aberdeen and Inverness in the Highlands. The cousins living there, originally thirteen daughters, are all married and have two to four children a piece, so with them and their children, I insisted my wife could start a fair-sized city directory, and she had the names of all of them before we left. They were most hospitable, and we went the rounds of the cousins. It was worth coming to Europe to meet them. At each place it was necessary to have just a "wee drappie" so by the time we had finished, we were feeling very mellow. The Scotch national drink is awfully good, but it is not buttermilk, as we soon discovered. We drove out to Dufftown by way of Huntley and Glass, through hills of lovely heather, the next day. Aunt Mary was so delighted to see one of her nieces from America. We settled down to much Scotch talk and good food. My black and white "booties" were the cause of comment. We were delighted to find the relatives all very musically inclined, their idea of an evening's light musical entertainment being a Beethoven piano sonata, followed by Franck's Violin Sonata, and they surely knew their Bach.

The village church at Dufftown is quite remark-

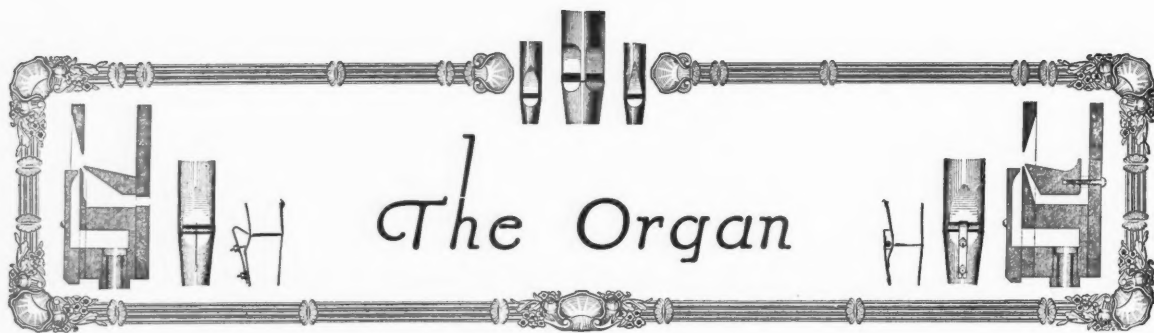
able as it is one of the oldest in Scotland, part of the walls which are over four feet thick dating back to 1025, before William the Conqueror. It has just been rebuilt, including the organ, which is a fine two-manual by Hill, Norman & Beard, on which I played a few pieces for the doting Scotch relatives. I have never had such an appreciative audience.

Upon returning to Aberdeen, the cousins there took great pains to have us see the town—and its wonderful University, with its Aberdeen granite buildings. Also one cousin's daughter being a pupil of Mr. Gilchrist, the organist of Old St. Machar Cathedral, arranged with him to call for me Sunday morning in his tiny three-wheeler. I felt like an elephant in a tub. Nevertheless, we had a quick and safe passage to the "Auld Kirk" yard—where we were soon deposited among the "stones." A sign read, "Autos, baby carriages and bicycles are forbidden" but evidently we had been riding in none of these. Old St. Machar has been restored. It also is of the eleventh century, but no restoring could change the seven clerestory windows on one side and eight on the other. It is good Gothic—seven arches on each side—but I suppose the stone masons did their own architecting in spots. At least it is not the "drawing office" Gothic like some modern examples. The organ is a lovely Father Willis—sympathetically restored by Rushworth & Dreaper, and truly noble in its setting.

We got back to Edinburgh in time for Dr. Hollins' evening service. He still holds out at St. George's where he formerly had a T. C. Lewis two-manual, which Rushworth & Dreaper have recently enlarged and modernized into a very effective three-manual. There was the largest evening congregation at St. George's that I have seen in any church for many years. Dr. MacDonald, now of the First Presbyterian Church of Syracuse, New York, preached. He was Ian MacLaren's successor at Liverpool for many years, and I should call him a worthy successor, as he gave a grand sermon and Dr. Hollins furnished music in keeping.

A suggestion made by Mrs. Barnes was most warmly received by Dr. Hollins' admirers who were clustering around the console after the service. She thought that Dr. Hollins should be knighted, as has been done to several English organists and composers. I do not know that the idea will take root, but it would certainly be popular with the people of St. George's and Dr. Hollins' many friends and admirers in America as well as in Scotland. He is the grand old man among the organists in Scotland, and has a very wide influence there.

(To be Continued)



The St. Mary Organ

A Digest of the Latest Addition to New York City's Galaxy of Church Organs of Distinctive Ensemble

By TYLER TURNER

QUITE unusual interest attends the new organ in the Anglo-Catholic Church of St. Mary the Virgin. Famed alike for its Catholic practises and its high music standards, St. Mary's has been seriously handicapped in its organ equipment. Its original organ was one of New York's early electric installations, by Jardine. There were about ten stops on the one manual and Pedal in the chancel, with a two-manual of modest proportions in the west end. The chancel division had dropped into disuse with the elimination of the chancel choir.

Mr. Raymond Nold, an organist of wide experience and classic tastes, is director, and associated with him is Mr. George W. Westerfield, F.A.G.O.; the employment of a second organist is made necessary by the elaborate programs Mr. Nold presents in St. Mary's. Mr. Nold has for some years past contemplated a new instrument, and the plans which have now been realized are the result of his efforts and study. His tastes are decidedly classical. In this he goes far beyond most Americans, especially in his preference for a scaling of the upper-work that is little if any smaller than the foundation, and his desire to eliminate all wood Gedeckt tone.

In these matters he was fully supported by Mr. Donald Harrison of the Aeolian-Skinner Organ Co. and it is Mr. Harrison's specification and technical and artistic skill that are responsible for the completed instrument. Mr. Harrison not only provided the correct scaling to produce the results visioned by Mr. Nold but he is responsible also for the voicing and finishing of the organ.

Aside from general tonal outline, the instrument shows many deviations from customary American practise. Cavaille-Coll's method of

placing the Great reeds and mixtures on a separate manual has been observed. The Bombarde (fourth manual) carries the reeds, together with a 7r Grand Fourniture. The name Great is supplanted by Grand, and the usual Choir has given way to a Positive. The writer finds himself in agreement with Mr. Nold's preference to have the Grand Organ controlled by the bottom, rather than the second manual, a desire which, however, is for practical reasons unfulfilled.

The Grand Organ is as follows: (asterisks in all cases indicate stops to be installed in the future) Principal 16'; Principal, *Diapason, *Flute Harmonique, *Gemshorn, 8'; Quinte 5 1/3'; *Octave, Principal, *Flute Couverte, 4'; Grosse Tierce 3 1/5'; Octave Quinte 2 2/3'; Doublette (Fifteenth) 2'; Harmonics 5r; *Trumpet 16'; *Trumpet 8'; *Clarion 4'. One agrees with Mr. Nold in believing that more soft work would be useful. It would, on the other hand, be difficult to dispose a Grand Organ more effectively. After protracted consideration, I have been able to find no stop which I would be willing to sacrifice, with the possible exception of the Grosse Tierce, which would purchase very little of value. The Quint, Tierce, and Twelfth are rich, not fluty, as usual. All the upper-work is scaled proportionately larger than is customary at present in most instruments.



Under the
Editorship of

William H.
Barnes,
Mus. Doc.

It has become increasingly evident that an important reason for the failure of tonal structure in many organs has been the slender 4' work which has had to bridge the gap between the foundation and the upper-work. In strengthening it, much of that difficulty will be eliminated. On the other hand, it is problematic whether a corresponding increase in the strength of the upper-work itself would be beneficial. It has been too common to treat mixtures and mutations as sort of a "blanket order" without sufficient thought for the individual ranks. When we found our mixtures acting badly the remedy was to tone them down to an inoffensive—and ineffective—point. It took some years to realize that the seat of the trouble was the 4' pitch. And still, with a very few exceptions, the art of properly proportioning ranks above the octave seems unknown.

The Harmonics contains fifteenth, seventeenth, nineteenth, septieme, and twenty-second.

"The principal Diapason chorus on the Great is already in," writes Mr. Nold, "and it is something to dream about, I think. Such magnificence and splendor of tone I have never before heard anywhere. One of the outstanding features of this chorus is the great strength of the Quint, a Gemshorn."

Mr. Nold gives the details of the chorus as follows:

16' Principal
8' Principal
5 1/3' Quint
4' Principal
3 1/5' Grosse Tierce
2 2/3' Octave Quint
2' Doublette
V Harmonics
15-17-19-21-22

The Swell contains the following: Flute Conique 16'; Principal, Rohrflöte, Salicional, Voix Celeste, Viole Sourdine, Voix Eolienne, 8'; Octave, Flute Triangulaire, Salicet, 4'; Salicetina 2'; Plein Jeu 5r; Sesquialtera 5r; Bombarde 16'; Trompette 8'; Clarion 4'; Oboe, Vox Humana, 8'.

It is interesting to note that the usual Bourdon is abandoned in favor of a Flute Conique, or Spitzfloete. Wisely so, as it would only serve to defeat the purpose of such a brilliant Swell. The Salicional is a small Geigen, not a string in the modern sense of the word. A second 8' flute might be useful, as would an additional softer 4' such as a Gemshorn, or Dolce. The Plein Jeu is: fifteenth, nineteenth, twenty-second, twenty-sixth, twenty-ninth. It is the complement to the reed chorus, while the Sesquialtera is considerably smaller. In addition to drawing the 2' Salicetina as its fifteenth rank, the latter is composed of twelfth, seventeenth, nineteenth, and twenty-second.

The French reeds represent a search of some years, but Mr. Nold's ideas were finally realized. The shallots seemed to hold the key to the problem. All three ranks are brilliant; the entire Swell is complete, with no installations deferred. Reeds of similar type, with French shallots, have been used by the Aeolian-Skinner Organ Co. in their instruments in Trinity College (Hartford) and Harvard University.

The inutility of Choir Organs has sometimes been lamentable. Neither England nor America has developed this department to any reasonable extent. The tendency has been to make it something in the nature of a bargain basement or rummage shop for the rest of the organ. Odds and ends, and especially such orphans as the English Horn, Chimes, and Harp, have usually landed here for want of a home. Occasionally someone with a nebulous idea would stock it with a set of soft accompanimental stops, or more often it would be a reflection of the Great, quite undeveloped, and rather useless.

Mr. Nold's Positive—taking the continental idea of making the third manual an independent well-developed division—is disposed thus: Salicional 16'; Geigen Principal, Flute Traversiere, Viole, Viole Celeste, Spitzfloete, 8'; Flute d'Amour, Gemshorn, 4'; Nazard 2 2/3'; Piccolo 2'; Tierce 1 3/5'; Larigot 1 1/3'; Sesquialtera 5r; *Bassoon 16'; Clarinet, Trumpet, 8'; *Clarion 4'.

The Salicional is full but not assertive, somewhat larger than usual. The mutations are primarily for color, not ensemble. The Sesquialtera, which is larger than the corresponding Swell stop, contains a twelfth, fifteenth, seventeenth, nineteenth, and twenty-second. As indicated, only the Bassoon and Clarion will be delayed in installation. Personally I

consider the Clarinet a useless addition. Its cost might well have been spent on either a reed of more versatile character or on another 8' or 4' flue. My own solution would probably have been to insert a 4' Fugara, to carry up the Geigen tone, and to make the fifteenth rank of the Sesquialtera separative. This would have given the 8' flues an extra octave, and completed a small chorus of distinctive Diapason tone on this division.

Even more distinctive than the Positive is the Bombarde. The organ, building up, and upward, in respect to harmonic development, demands a blazing climax. Hard closed Tuba tone does not afford it. The English chorus reeds as developed by Henry Willis do, most satisfactorily. Original plans at St. Mary's did not include a fourth manual. But when it was suggested that the Great reeds might be more useful if available independently, Mr. Nold espoused the idea, and hence the Bombarde Organ. The 8r Grand Fourniture caps the climax. It is of fortissimo strength, so will tell through the entire organ. It contains no thirds, but only unisons and fifths from the eighth to the twenty-ninth inclusive. Such a stop should be extremely effective, drawn after the rest of the organ. In addition to the Mixture and the Great reed chorus already noted, the Bombarde carries a Viole, Viole Celeste, and Orchestral Flute 8', all of which will be installed later.

The Pedal is as unusual as the manuals. It was argued that the metal foundation of the manuals demanded a metal pedal bass—that the usual wood Diapasons and Bourdons did not fit. Hence it leads off with a metal Principal 16', to which are added the following: *Contre Basse (wood), Flute Ouverte, Diapason (G), Salicional (Pos.), Flute Conique (Sw.), 16'; *Quint (open metal) 10 2/3'; Principal, Flute Ouverte, *Contre Basse, 8'; *Grosse Tierce (open metal) 6 2/5'; *Octave Quinte (from 10 2/3') 5 1/3'; Principal, Flute Ouverte, 4'; Flute Ouverte 2'; *Harmonics 4r; *Contre Bombarde 32' (G); *Double Trumpet 16' (G); *Trumpet 8' (G); *Clarion 4' (G); Bombarde 16', 8', 4'; *Bassoon (Positive) 16', 8', 4'. Nomenclature indicates derivation; identity of name indicates identity of rank.

The Flute Ouverte, substituted for the Bourdon, is open as its name implies, wood, and somewhat after the Clarabella. The mutations are quite bold. The Harmonics are seventeenth, nineteenth, twenty-first,

and twenty-second.

It is an ample Pedal with six native registers and twenty borrowed stops. The three reeds, with their extension through 8' and 4' pitch, make an exceedingly useful department.

The section of flues is distinctive for the definition of each rank. There is nothing neutral; each speaks its own language. The most moderate would be the Flutes Ouverte, and Conique. Considering the general character of the organ, this is not surprising.

The acoustics of St. Mary's are quite good, somewhat on the resonant side. The installation is made high upon the west wall, considerably above the level of the choir gallery. In this advantageous position it speaks straight out across the nave. No case will be installed for the present. The old instrument, following the contemporary custom, was entirely exposed.

New York may well be proud of such an acquisition as this.

—ON LEARNING—

"The main drawback in learning to play the organ is the necessity for borrowing a whole church or cathedral every time you want to practise," says a philosopher in *Punch*, for July 27. "It is possible, of course, to borrow a complete cinema, though this savors of selfishness and there is always the risk of pressing the wrong thing and being whirled away with the instrument into the basement for the night."

Not a drawback any more. Various American builders have devised stock instruments—stock, to bring the manufacturing costs down to the minimum—designated especially for the organist's studio, and one builder is producing an exceedingly economical two-manual-and-pedal harmonium.

—PROGRESS—

Twelve of New York's leading organists purchased grand pianos from one manufacturer alone during the early fall months, says an advertisement in the *New York Times*.

—WEST POINT—

Frederick C. Mayer has added a 6-rank Diapason chorus on 4" wind to the Cadet Chapel organ. It was voiced by Mr. Whitelegg and is now ready for inspection.

—CORRECTION—

Our Calendar of the Month has been giving Jan. 27 instead of June 27, 1889, as the day upon which Eugene Thayer died.

A Trio of Miniatures

What Two Idealists would Require of the Small Organ built to Meet Specific Needs when Funds are Limited

By WILLIAM KING COVELL

SMALL CHURCH ORGAN
THIS plan is intended for a church of moderate size, of satisfactory or better acoustics, in which an organ is used primarily for service playing. That is to say, it would not be ideal for a church in which organ recitals were regularly required, particularly if said recitals were to involve orchestral transcriptions. It was planned to meet two requirements—the accompaniment of the choir and the leading of congregational singing—and to these requirements all other considerations were subordinated.

It is difficult to make a stoplist which seems even theoretically satisfactory with so few registers as fifteen and with extensions and borrowings wholly excluded. We feel that the organ demands a metal 16' Open on the Pedal for precision, a Diapason chorus on the Great, and a reed chorus on the Swell. We were forced to sacrifice the independent 4' register on the Pedal, which is of such great value in relegating manual-to-pedal couplers to the category of the non-essential.

On the Great we had to omit the 5r quint mixture, which is a real necessity in any Diapason chorus which pretends to be complete. On the Swell, likewise, we had to choose between a 16' and a 4' reed, since it was impossible to have both, and we decided that the 16' would be the more valuable. The Swell Mixture seemed a real necessity. We went even to the extreme of omitting the Celeste for the sake of having said Mixture.

The Great Quintaton may seem a bit picturesque. We could not contemplate a manual 16' open register in so limited a scheme, so provided this instead. It should have sufficient clarity to be a satisfactory double, and its harmonic, corresponding to 5 1/3' pitch, should help to tie together the Great ensemble. The Great Spitzflöte is, in a sense, a small Open, although it should be mild enough to take the place of the conventional open wood 8' flute which is so useless for anything but solo playing.

The Swell Geigen may be a bit redundant in so small a scheme, but the Mixture, which could not

be spared, seemed to demand it.

The independent pedal Bourdon should be of small scale, similar to the usual manual stop of that name. The usual Pedal Bourdon, or Sub-Bass, is not a very useful stop, for it is too big to be an appropriate flute bass and is so thick that it prevents the Pedal from maintaining its own independent line. The 8' Pedal Violoncello should be, in effect, a modified Principal. It should be not too loud for use alone with the Bourdon.

This specification may appear too conservative for general adoption, and perhaps it is, but, granted the stated conditions of favorable acoustics and service playing alone, it probably would prove satisfactory as a whole. There is reason to think that the organ works of Bach, and of other composers who wrote in the organ idiom for the instrument, would sound better on such an organ than on many which are being installed today in American churches.

SMALL CHURCH ORGAN

Designed jointly by

WILLIAM KING COVELL

EDWARD B. GAMMONS

V 15. R 19. S 15. B —. P 1144.

PEDAL: V 3. R 3. S 3.

16 PRINCIPAL 32m

BOURDON 32sw

8 VIOLONCELLO 32m

GREAT: V 5. R 6. S 5.

16 QUINTATON 61wm

8 DIAPASON 61

SPITZFLOETE 61m

4 PRINCIPAL 61m

II RAUSCHQUINTE 122m

12-15

SWELL: V 7. R 10. S 7.

8 GEIGEN 73m

ROHRFLOETE 73m

VIOLA 73m

4 FLAUTO TRAVERSO

73m

IV MIXTURE 244m

CC-Fs: 8-15-19-22

G-e²: 8-12-15-19

f²-c⁴: 5-8-12-15

16 FAGOTTO 73m

8 TRUMPET 73m

Tremulant

COUPLERS 10:

P: G. S 8-4.

G: G. S 16-8-4.

S: S 16-8-4.

ACCESSORIES

Crescendos 2: S. Reg.

Combons 13.

Pedal details: Principal, 22 zinc, 10 spotted metal; 10" scale. Bourdon, stopped-wood, small scale. Violon-cello, 8 zinc, 24 spotted metal.

Great: Quintation, 12 s.w., 49 covered spotted metal. Diapason, 12 zinc, 49 spotted metal. Spitzfloete, as Diapason, with all pipes tapered 1/4. Principal and Mixture spotted metal.

Swell: Geigen, 12 zinc, 61 spotted metal. Rohrfloete, 7 zinc, 66 plain metal, all stopped but top 12. Viola, 8 zinc, 65 spotted metal. Flute, 49 open wood, top 30 harmonic, 24 metal. Mixture, spotted metal. Fagotto, plain metal boots, spotted metal tubes, 5 flue. Trumpet, as Fagotto, with 17 flue.

SMALL STUDIO ORGAN

This specification was an attempt to produce from twelve sets of pipes an organ which should be suitable to the works of Bach and his predecessors, and, to a less extent, to more recent works for the organ, such as those of the French composers of the nineteenth century. It was definitely not intended for either church work or transcription playing.

The most serious deficiency is the lack of a Mixture. Such a register, of four or five ranks, should certainly have been included in the Great. But the Nasard and Octavin seemed indispensable for the purpose in mind, the 4' could not be omitted, and the 8' flute was required to furnish a moderate unison register for association with or contrast to the Swell.

It may be noted that the Celeste is provided as a two-rank voice. By so doing, the single unison register is left free and so may be differentiated in power or quality or both. Such a pair of stops as a Salicional and a Voix Celeste, as usually provided in organs of so limited a number of stops, seems tonally wasteful, for with so few ranks there should be few if any exact duplicates. This plan provides for placing two ranks on a single top-board, at less expense than would be incurred for a separate Celeste in addition to the unison. Hence the space which otherwise would have to be allotted to the Celeste is given to an independent register. Ordinarily this procedure would not be wise, but in this case there seems to be sufficient justification for it.

In small instruments it is usual to have an Oboe for the single

reed. It seems to me wiser, if there is to be but one reed, to have it as a small Trumpet. In this scheme, however, we have provided both. The so-called Fagotto is, in reality, an Oboe set on the chest an octave higher than usual. The absence of the 16' octave will be obvious, but the 16' tone through the upper four octaves of the manuals will be much more telling and useful in full Swell than would be an Oboe added to the Trumpet. If the Oboe is wanted as a Solo stop, it can easily be obtained at 8' pitch through the octave coupler and the Unison Release. This arrangement can easily be carried out if the chest is built with it in mind, and the expense is nothing beyond what an 8' Oboe would cost.

A single Pedal stop against eleven manual stops is too small a proportion, but in this case there seems to be no alternative. If the Violone is made of open wood pipes, of small scale, and voiced on Schulze lines (as exemplified in the fine organ in St. Peter's Church, Hindley, Yorks, England) it should be sufficient in volume and clarity to provide a distinguished Pedal counterpart to the manual registers. Unfortunately the Violoncello has to be extended from it, and even less desirable is the borrowing of the Swell Lieblichgedeckt at three pitches to the Pedal. Such makeshifts are always tonally unsatisfactory, but there are occasions, and I think this is one, where they are practically unavoidable.

Whether or not the Great of this instrument should be enclosed is a question which we leave to be decided in terms of environment. It would not be fatal to shut it in, but my preference would be to let it remain in the open.

Possibly the provision of accessories is too lavish. If so, I would prefer to sacrifice first one of the general pistons, following that, if need be, by giving up a Pedal piston. It might be possible, without unduly crippling the equipment, to give up two generals. The other accessories are relatively not expensive, and so should not be cut down in number.

Doubtless few will agree that such an organ as this would be satisfactory for studio uses, but I urge critics to remember that it was designed with two factors deliberately excluded — church accompanying and transcription playing. It should be studied, and judged, with that fact in mind.

SMALL STUDIO ORGAN

Designed jointly by

WILLIAM KING COVELL

EDWARD B. GAMMONS

V 12. R 13. S 16. B 4. P 848.

PEDAL: V 1. R 1. S 5.

16 Lieblichgedeckt (S)

VIOLONE 44ow

Schulze, small scale.

8 Lieblichgedeckt (S)

Violone

4 Lieblichgedeckt (S)

GREAT: V 5. R 5. S 5.

8 DIAPASON 61m

HARMONIC FLUTE 61m

4 GEMSHORN 61m

2 2/3 NASARD 61m

2 OCTAVIN 61m

SWELL: V 6. R 7. S 6.

8 LIEBLICH. 85

VIOLA 73m

UNDA MARIS 2r 134m

4 FL. TRAVERSO 73wm

16 FAGOTTO tc 61m

8 TRUMPET 73m

Tremulant

COUPLERS 10

Same as for Church Organ.

ACCESSORIES

Combons 16.

Crescendos 2 or 3.

Reversibles 5, with 2 duplicates.

Great details: Diapason, medium scale, 12-z., 49-sptd.m. Flute, 12-z., 49-sptd.m., top 30 h. Gemshorn, tapered 1/2, spotted metal. Nasard,

plain metal, lowest 32 stopped. Octavin, spotted metal.

Swell: Lieblich, 12-s.w., 37-s.m. Viola, 8-z., 65-sptd.m. Unda Maris, 2r from 4' C, lowest 8 zinc, rest sptd.m. Flute, 49-o.w., 24-o.m. Reeds, spotted metal tubes, top 5 and 17 flues.

UNIT PRACTISE ORGAN

This is the smallest organ which I could recommend for any purpose, unless one were to have a "Scudamore" organ of a single rank Diapason only.

It is intended primarily for practice. The ensemble, as such, would be relatively ineffective, but the possibilities of drawing the registers at different pitches on the manuals and pedal should make the instrument usable for studying the Bach Choralpreludes and trio Sonatas and other like works.

UNIT PRACTISE ORGAN

By WILLIAM KING COVELL

V 3. R 3. S 32. B 20. P 267.

PEDAL: S 8.

16 Dulciana

Bourdon

8 Diapason

Dulciana

Bourdon

4 Diapason

Bourdon

2 Dulciana

GREAT: S 7.

16 Bourdon

8 Diapason

Dulciana

Bourdon

4 Diapason

Bourdon

2 Bourdon

SWELL: V 3. R 3. S 8.

16 DULCIANA 97m

8 DIAPASON 73m

Dulciana

BOURDON 97wm

4 Dulciana

Bourdon

2 2/3 Nasard

2 Dulciana

Tremulant

ACCESSORIES

Couplers none.

Combons none.

Fixed Pistons 9 (adjustable only by switch-board).

Crescendos 2.

Wind-pressure 3 1/2" to 4". Diapason of 10 zinc, 63 spotted metal. Dulciana of 19 zinc, first 12 stopped, and 78 spotted metal. Bourdon of 24 stopped wood, 49 stopped plain metal, perforated stoppers, 24 open plain metal.

Under no circumstances should such an organ be used for accompanying congregational singing, for the serious defects of the

CONTENT

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.

B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.

P—PIPE: Pipe-work only. Percussion not included.

DIVISIONS

A—Accompaniment

B—Bombarde

C—Choir

E—Echo

F—Fanfare

G—Great

H—Harmonic

I—Celestial

L—Solo

N—String

O—Orchestral

P—Pedal

R—Gregorian

S—Swell

T—Trombone

U—Unit Augmentation

fr—free reed

h—harmonic

hw—high wind

lw—low wind

m—metal

om—open metal

ow—open wood

r—reeds

rs—repeat stroke

2r—two rank, etc.

s—sharp

sb—stopped bass

sm—stopped metal

ss—single stroke

sw—stopped wood

t—tin

tc—tenor C

th—triple harm.

uex—unexpressive

v—very

w—wood

wm—wood and

metal

wr—wood reed

"—wind pressure

"—pitch of lowest

pipe in the rank

SCALE EXAMPLES

40x40—Dimension of wood pipe.

14"—Diameter of metal pipe.

41—Scale number.

42b—Based on No. 42 Scale.

46-42—Scale 46 at bass end, flared back

to Scale 42 at treble end.

2/3c—Coned to lose 2/3rd of diameter.

2/9f—Flattening 2/9th of circumference.

The relative dynamic strengths are indicated by the usual series ppp to fff.

extension plan would then be painfully noticeable.

If the instrument is placed in a small room, the voicing can be kept on the soft side. That is indirectly an advantage, for with softly voiced ranks of pipes the lack of balance in a group of extended stops is less obvious. I do not infer that the scaling should be small, but rather that the treatment should be on lines similar, perhaps, to the flue-work of a typical Choir Organ, in contrast to the somewhat more robust treatment of the flue-work of Swell and Great.

I acknowledge the use of ideas derived from small extension organs of four or five ranks, of American and English origin. But rarely has anyone attempted such an organ with so few as three ranks. I make no claim to have used the material in the most advantageous way, although I have given some thought to the problem—which is, by the way, with such limited material, by no means a simple one.

For practise purposes only, in a small room, with very limited space available for the instrument, this organ would prove fairly satisfactory.

ganist direct aid in setting his stops and couplers onto a combon.

A rather inexpensive but valuable device of Mr. Austin's which has never received the attention it deserves is what we might call, for want of a better name, the Exclusive. In its first use it was applied to the Chimes stop-tongue on the Solo Organ, and when the Chimes stop was put on it automatically silenced, without moving any stops or couplers, any and all stops and couplers that at the moment were drawn on the Solo manual. This enabled the organist, merely by touching the one stop, to use the Chimes effectively for accent or brief melody, without requiring him to destroy perhaps complicated registration and then try to restore it again.

"As the control of the Pedal Organ is the bone of contention with combination pistons," says Mr. Austin, "a system that provides an optional Pedal on every manual piston would seem to offer a fair solution of the problem. In dealing with this matter, both cost and complication must be considered." And the answer is one of the newest Austin devices, which may perhaps be called suitable bass, but in reality is much better than the suitable bass with which organists have been familiar, for that was not adjustable, and the Austin device is.

Let us suppose we want the 8' Gemshorn on Great combon No. 1. We set it on the combon in the usual way. Now if we want the 32' Pedal Bombarde or the 8' Pedal Tromba as a Pedal for the Gemshorn, no matter how violently unsuitable they are, we can easily have them, by setting them on this same Great Combom No. 1 in the very same way. Thus the new Austin device is infinitely better than the old original suitable-bass idea, for it permits the organist to get exactly what he wants, without limitations. And it is completely optional. If we want Great No. 1 to control Pedal, we have a stop-tongue with the Great stops, and that stop-tongue is set On that piston; if we do not want the Pedal, that stop-tongue is set Off that piston, and our Pedal Organ is not disturbed. The stop-tongue in question is a new addition, and reads, "Pedal to Manual-Piston Adjuster." The Pedal combination set on any manual combon is not destroyed by failure to include it with the combon, but remains constantly prepared and in readiness for addition whenever wanted.

This is the complete answer to the differences of opinion between those who want the Pedal controlled by

Mr. Basil G. Austin

A Brief Biographical Sketch with a Description of Some of the Latest Developments in Console Accessories

VERY many improvements in organ action and ensemble have been made in America during the past few decades. One of the leaders in this movement is Mr. B. G. Austin—Basil George Austin—who with his brother, John T. Austin, constitute the team of Austins to whom the world is indebted for many of its largest organs.

A few more facts are available with regard to "B.G." than were available on "J.T." when his photograph appeared in our December 1931 issue. Born in England, the brothers came to America before their teens were spent; the subject of our sketch became an American citizen in 1898.

Mr. Austin's first organ work was with his father in England. In 1893 he joined the Farrand & Votey business in Detroit, changing his associations early by joining Clough & Warren, also in Detroit. And the first Austin organs were built in Detroit, from 1893 to 1899. He was superintendent of the Austin Organ Co. till 1906, general manager for six years, and then vicepresident from 1912 to 1929 when he became vice president and treasurer.

Mr. B. G. Austin's inventions may be briefly summed up to include:

Tapered swell-shades, with insulated construction and air-gap clearance;

Multiple exhaust-ports for armatures of electro-pneumatic action;

Reed-blocks with integral projection, assuring alignment, and graduating air-way between resonator and eschallot;

Harp-resonators and bars of special design;

Hooded resonators for reeds, with sliding adjustment for pitch.

And at the moment applications have been made for two patents, one of especial importance to the player, the other of great importance in the building of organs.

Excellence in organ music depends upon two things, one of which is the tonal quality the builder's voicers have put into the finished organ; the other factor, of exactly equal importance, is the mechanism the builder has supplied by which the organist is enabled to use the tonal resources. In recent months much thought has been given to improving an already superior product. The result of that thought in Mr. Austin's mind is that the organist is now to have at his command in an Austin organ any type of registration and expression-control he particularly prefers.

The present climax of mechanical development by Mr. Austin places at the organist's command either the capture-system or the hold-system of combons. A dial system "by which a liberal number of Pedal combinations" can be transferred optionally to a manual combon has been invented. A new type of preparation device, by which the organist may prepare his registration in advance, all the while continuing to play on former registration, and bring the new registration into effect at any moment he may later desire, is soon to be perfected. And, finally, what would appear to be an entirely new idea, in furnishing the or-

manual combons and those who do not. So far as we know, this is the first time both viewpoints have been satisfied in one and the same console. It is achieved by the use of a secondary trace under the control of each manual combon. Mr. Austin hints at going even further and controlling also the couplers, with another stop-tongue (Couplers to Manual-Piston Adjuster) to be added to each group of manual stops for that purpose.

Mr. Austin comments on the tendency to demand ever increasing registrational variety. "I believe more and more organists are registering through general pistons, and some are already advocating that all pistons be generals. This is not so foolish as it first appears." Which brings up the possibility of trying it in some organ. Who among the ranks of professionals will be willing in a four-manual to be built under his sponsorship, to discard the idea of having ten combons for each division and twelve tutti, and instead have say 24 or 36 tutti and no individuals? Would it work? Of course no one can answer that but the organist himself, and even then he would probably find his confreres about equally divided between agreement and disagreement. In all of which the long-suffering organ-builder is, as usual, the victim.

Mr. Austin and his distinguished brother announce another new device, which we believe to be of utmost registrational value, namely that thing which is very difficult to briefly name, but which physically holds the piston in, so that the hand is free to change stops at will, till the combination has been set, when the piston is again released and is ready for normal operation. This enables the player to change his combons without having to stop playing, and such a registrational genius as Mr. Frederick C. Mayer can experiment to his heart's content, and when he has at last found exactly the right color, his work is finished, for he knows his combon has already captured every change.

In regard to taking some of the mechanism out of the console and locating it remotely, Mr. Austin says:

"The minimum width of a console is determined by the console itself; and its depth and height are governed by the number of manuals, which in turn must be of standard measurements. So if the combination mechanism can be designed to be readily accommodated within this space, why go to the extra cost and added complication of locating re-

motely a mechanism that is to control something close at hand? Therefore a system that is complete within the console itself, and quiet in operation, is preferable. As a matter of fact, the actual noise-producers are the motors—electric or pneumatic—that actually move the stops in the console."

These columns will give the details of other developments in a later issue. It is quite true that an artist can play an artistic recital on an organ if he has nothing but the keys and stops to work with individually, just as a good carpenter can build a house if he has no other tools than a hammer and a saw; but the modern tendency in every realm is to provide a workman with the newest and best of tools, and it is a pleasure to record the inventions and improvements in console appurtenances that will in another generation make our present-day registration seem as antiquated and unsatisfactory as the joy-less consoles of France and Germany already seem to American artists of today.



—CLEVELAND A.G.O.—

Dec. 13 the members enjoyed an unusual event. Melville Smith had prepared a program of pre-Bach music, and the chapter decided to find an antiquated tracker organ upon which to play it. The oldest church building in Cleveland was found, St. John's, and Walter Holtkamp was called in to rearrange the organ and put it in condition for the recital.

Messrs. Holtkamp, Beymer, and Smith spent three afternoons on the task. Then Mr. Holtkamp started work on the changes, "moving flutes and strings from 8' to 4', changing a modern Vox Humana, substituting a mixture rank. The church people co-operated and gave us full say, so we had the right atmosphere for an ancient program."

Mr. Quimby prefaced the recital by a lecture on the old organ and the music to be played, and then there was "a brief form of evensong, most ritualistic, by the choir," and then Mr. Smith's program. The revised organ was:

Pedal: 16' Diapason, Bourdon, 10 2/3' Quint; 8' Violoncello, Tromba.

Great: 8' Diapason, Dulciana, Gedeckt; 5 1/3' Quint; 4' Principal, Flute; 2 2/3' Twelfth; 2' Fifteenth; 1 3/5' Tierce; 8' Clarinet.

Swell: 8' Flute, Geigen, Aeoline; 4' Suabe Flute, Fugara; 2 2/3' Nasard; 2' Gemshorn; 1 1/3' Lari-got; 1' Doublette; 4' Oboe Clarion.

Another splendid idea is described by Mr. Beymer:

"The student contest has been in vogue for some years. Students from 18 to 22 are given a group of three numbers to study for several months. We beg a church and organ for a whole day and give each contestant an hour's practise. Three judges are selected and the students are identified by numbers, unseen by the judges, and then do their worst. The winner plays the three numbers at the main service of our semi-annual conventions in either Youngstown or Toledo. To perfect it would require all the chapters to conduct such examinations and have the winners in each chapter compete for the national convention—but this is not so easily arranged. The original idea was one from the fertile brain of Edwin Arthur Kraft."

The numbers used this year:
Bach, Fugue Gm (lesser);
Simonds, I am Sol Recedit Igneus;
Boellmann, Toccata Gothique.

—PAWLING, N. Y.—

The Methodist Church on Dec. 4 dedicated its 2-24 Wicks organ, with L. H. Sanford, M.S.M., as guest organist. The instrument is entirely expressive and is operated on the Wicks direct-electric action, in which pneumatics are conspicuous for their absence.

—KILGEN NOTES—

WHAS of Louisville has contracted for a 3-95 Kilgen, built with special emphasis on orchestral values. When the new organ is ready the station will increase its power to 50,000 watts. Credo Harris, manager of WHAS, plans to present many famous organists over his station in the near future.

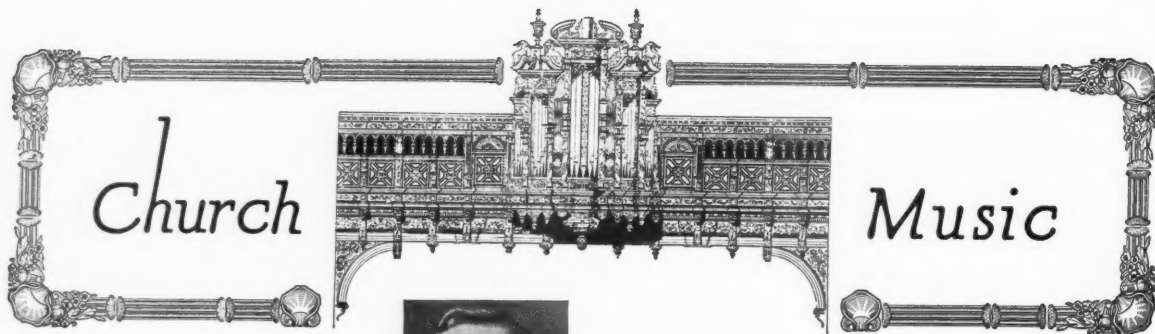
Searsey, Ark.: First M. E. has contracted for a 2-11, in two chambers on either side of the choirloft, behind pipe-work cases. Miss M. Ennis, organist, will have her console in the center of the choirloft from which point she will have complete control of her choir.

New York City: Ss. Cyril and Methodius, on 50th Street, has contracted with the New York Kilgen office for a 2-20 for its new edifice.

Hannibal, Mo.: St. John's Evangelical has contracted for the rebuilding and enlarging of a Kilgen organ that has completed 25 years of service; it will now be a 2-23.

—OXFORD COURSE—

The 12th summer course in music teaching, at Oxford, London, is announced for the week of Aug. 1-8. The course is limited to 285 students; prospectus obtainable from Carl Fischer Inc., New York.



Mr. Dunham's Comments THE GOOD OLD DAYS

IT IS always amusing but somewhat pathetic to listen to an elderly person extol the good old days. The period described is simply teeming with conditions and situations so close to the ideal that those of the present day must needs be impressed if not awed.

Particularly is this true of a discussion concerning music and musicians. In my youth I recall the tales of great artists from the lips of my elders. By sifting out the probabilities from the exaggerations it was possible to reach the conclusion that these persons were not the supermen that one would imagine. I discovered that Rubinstein had a very faulty memory, was possessed of an amazingly unreliable technic and indulged in fanciful and erratic interpretations of the old masters. Liszt was after all, a showman and an egoist with a splendid memory and surprising inaccuracies in performance. His playing was outstanding despite the many bad technical practises he followed. The sensational young tenor of the day (Caruso) was regarded by the oldsters as quite a promising singer. When pinned down to cases, however, no really intelligent music-lover or professional could honestly claim a superior from a list of such tenors as Mario, Tomaguio, Jean De Reszke.

It has recently happened that I have had to consider artists of today in comparison with those of my own student days. It would be easy to claim the superiority of that period. But when I recall the details of that group of dominant personalities I am forced to admit that I would prefer the mature playing of Rachmaninoff to that of the palmiest day of Paderewski, the singing of Rosa Ponselle to that of Sembrich, of Lily Pons to that of Melba (despite certain faults in



*Under the
Editorship of*

**Rowland W.
Dunham**

the young French prima donna), the present Boston Symphony to that directed by the phlegmatic Gericke. Truly we are blessed with a group of interpretative musicians whose artistry cannot be shaded by the past.

Many of my readers have undoubtedly been subjected to stories of past performances which left them either amazed or dubious. While all periods have naturally had their great artists the world progresses in music as in science. While it is interesting to hear about the past one must not accept hyperboles which are palpably created from the glamour of hero-worship.

In the field of organ playing we read and hear about this and that great player whose equal has never been found. Don't believe that either. Guilmant and Rheinberger were at one time the great authorities. I heard Guilmant several times and am forced to insist that Bonnet's performance is undoubtedly far superior to his teacher's. He is more sure technically, possesses a far more artistic style and his improvisations are quite as interesting. As far as I am concerned this latter trick could be discounted and discontinued as a public stunt. Its value in a French church is another matter. Rheinberger was a stodgy legato player whose influence has entirely disappeared except among a few of the old-timers.

How interesting it would be to have a recital by W. T. Best and by Mr. Carl Weinrich as a matinee and evening attraction at one of our conventions. I never heard Best but studied with one of his

pupils. From all I can gather Best had quite the greatest technic of his day. A comparison such as I have fancied would undoubtedly prove my case. Mr. Weinrich would make Best's playing sound childish and clumsy in comparison. Not only would the technical skill of our present-day organist be out of Best's reach but the rhythmic, colorful and articulative elements would cause our organists to wonder how they ever thought the organ a recital instrument. The other day I read a description of a recital by Mr. Best and found myself smiling at the lavishness of expression in praise of the player.

Nobody can foretell how our creative music efforts will rank. I doubt not that we shall not suffer despite the facetious and cynical criticisms hurled at our dissonant tendencies. As this page has often suggested, contemporary composition is always at least twenty years ahead of the conservative professional and still farther beyond the general music-loving public. If we can keep an open mind about these matters we shall be less likely to be a tedious bore and unconscious prevaricator when we talk about the good old days.

—MUSICA DIVINA—

The first book by Philip G. Kreckel, consisting of Choral Improvisations on Gregorian melodies, has had an unexpectedly enthusiastic reception on the part of reviewers and public alike. Its publishers report sales far beyond expectation and a second edition is being prepared for. Readers will find a lengthy review of the book on page 588 of October T. A. O. It is published by J. Fischer & Bro.

—JOHN PRINDLE SCOTT—

The famous composer of popular church songs died Dec. 2 at the home of his sister in Syracuse, N. Y., in his 55th year. Born in Norwich, N. Y., he studied at Oberlin, and devoted himself to singing and composition. He was a bachelor, and had been ill for several years.

Revolutionizing the Service

How one Church Went About the Problem of Defeating Failure by Developing the Idea of a Religious Service

By HAROLD RAYMOND THOMPSON

EVENING SERVICE—the mere mention of this service will bring a resigned and hopeless sigh from most ministers and especially from the organist who has as his job the problem of keeping a volunteer choir interested and loyal in attendance at the second service on Sunday.

Bigelow Church had this situation at its worst. Imagine if you can a choir of forty voices and a minister conducting a service for thirty people, minimum attendance of sixteen and maximum attendance fifty. The service was uninteresting to everyone and the choir members, in spite of strict attendance rules and an inbred sense of loyalty, were finding it more and more necessary to make important trips out of the city. After the new type of choir vespers was adopted interest ran so high that members attended even when too hoarse to sing.

Something had to be done about the evening service. The vespers were the outgrowth of this situation.

For three years now it has been the policy at Bigelow to begin the special music programs with a series of three organ programs on three consecutive Sunday afternoons at 4:30. At the conclusion of these organ programs the official board granted permission for a continuation of music services at the same hour, on trial throughout November and December. The trial period proved successful and the vespers were adopted as the regular service.

The past year was an experimental period for the vesper services. The vespers presented might be placed into three divisions:

First, the service in which the minister gave a short talk on the central theme or subject;

Second, the service built around a religious story;

Third, last and best, the service in which short readings and music were combined. The latter two divisions were the most successful.

The subject of the vespers always carried a personal relationship or interest for the people attending the service—something to inspire, comfort, encourage and

give spiritual strength to the congregation. In all lines of endeavor the most successful are those which have been reduced to the utmost simplicity without any cluttering-up of idea involved. The subject was stated concisely and clearly. Meaningless words and flowery phrases detract from the simplicity necessary to the continued success of the services. Sub-headings were used only when they added to the unity or were necessary for a clear understanding of the outline of the service.

Diligence, perseverance, patience, plain hard work, and a great deal of time were the most important essentials of service planning. Most of the work in this new type of vesper necessarily fell on the organist. First, all the material readily available on the subject was assembled; music, readings, religious stories, and prayers. Next a variety of music was chosen, adapting solos, trios, quartets, as well as chorus. The value of some new method of presentation that might make a lasting impression on the listeners was kept in mind. It was also remembered that the heart is reached easiest through familiar music. The readings were short. Both readings and music that most closely related to the

subject were selected. The music sung had a religious message, and was not operatic hodge-podge. An effort was made to keep the service sincere, simple, and short. Each program was timed.

In order to have a good program it was always necessary to have more material on hand than needed. The process of elimination naturally weeded out all weak or unsuitable copy. The service was built up, proceeding logically from one selection to another and reaching a climax near the close of the program. Two other points were kept in mind: variety maintains interest; and delays or awkward pauses are detrimental to the service. The organ played an important part in connecting and smoothing over the brief interludes between music selections and readings.

In the theater special effects come under the term of showmanship, but in the church the caption is psychology. Psychology in this instance pertains to special effects obtained by the judicious use of surprises. An illustration: in one service the readings were used antiphonally and a member of the antiphonal quartet read the hymn, "How Shall I Follow Him I Serve"; the minister answered with "Take up my Cross, the Saviour said." Music was sung antiphonally quite often. Another effective surprise was made possible when the reading was a familiar hymn: the first verse was sung by a soloist, and the other verses read; the soloist of course remained seated.

BIGELOW VESPERS: "GOD IS A SPIRIT"

Organ: Mozart, Trio G (Gm Sym.); Stoughton, Vesperale.

Procession; prayer.

Solo: "Spirit of God descend upon my heart," Brown.

Reading: Holy Spirit all Divine, by Reed.

Chorus: "Come Holy Ghost," Palestrina.

Vesper meditation address; offering.

Chorus: "God is a Spirit," Bennett.

Reading: Talk with Us Lord, Thyself Reveal, by Wesley.

Solo: "God's Voice," Thompson.

Hymn-anthem: "Holy Spirit Faithful Guide," Wells.

Benediction.

"PRAYER"

Antiphonal quartet hymn: "Sweet hour of prayer," Bradbury.

Organ: Thomas, Prayer.

Processional.

Petition for Prayer:

Reading: Lord Speak to me, by Havergal.

Vocal solo: "Teach me to pray," Jewitt.

Prayer for Faith:

Reading: O for a faith that will not shrink," Bathurst.

Chorus: "Hear my prayer O Lord," Arcadelt.

The Perfect Prayer:

The Lord's Prayer.

Meditation address: The Meaning of Prayer.

Vocal Solo: "The Perfect Prayer," Stenson.

Offering. Organ: Sawyer, Prayer.

Vesper Prayer:

Chorus: "The Day is Ended," Andrews.

This device was varied by placing the soloist in the balcony. Sometimes the service opened with the customary organ prelude, other times with a trio or quartet singing from the balcony, or the choir singing in a room adjacent to the auditorium.

The selection of the readings to be employed in the service was at first a tedious and prolonged process. After the presentation of several vespers it was noticeable that the shorter readings, the better. Hymns oftentimes expressed thoughts more simply and more beautifully than any other medium and as a result hymns were read increasingly as the services were continued. Poetry was found to be more satisfactory than prose. For the prayer a hymn or written prayer was read. For three or four services a simple and beautiful religious story was used as the central theme, and the music was built around the story. One vesper consisted entirely of hymns.

The atmosphere of the church is dependent to a large degree upon the lighting. Soft, mellow lighting produces a comforting and restful setting for the vesper. Three candelabra with lighted candles were used in the services at Bigelow and usually the only other illumination was the lighted Cross. The Church was decorated for each service. Cut flowers, ferns, branches, palms, and blooming plants were used according to the season.

At the start of the vespers, three things had to be established in the minds of the people: first, the existence of a new type of service; second, the attractiveness of the vesper; third, the time of service. In plain business language the people had to be attracted and sold on the new idea. The newspaper was the best

medium and through cooperation an article was placed in its columns every week about the new type of vesper, placing especial emphasis on the music. To interest the choir the services were called choir vespers.

The attendance from the start was gratifying and until the month of January very satisfactory. Then came the post-Christmas slump. Something had to be done or the services would fall into disrepute. Some members of the church had been objecting to the vespers, thinking they were nothing more than music programs; others objected to the time which had been established at 4:30. It was noticed that the loudest objectors had never attended the evening service and had never been to one of the new services. This brought to view the fact that the congregations numbered a disappointingly small percentage of Bigelow members. Immediately a personal letter was mailed to every family in the church, and the slogan "Get the Vesper Habit" was adopted and printed on all church literature. Attendance again increased and was maintained for the rest of the time, with a few exceptions.

The word vesper is a valuable asset in these services. Almost everyone likes a vesper. People will attend a vesper when they won't attend the same identical service under a different name. The reason is perfectly plain. The term vesper is not associated with long, rambling sermons, or pastoral prayers that start in darkest Africa, get lost in the Sahara desert for fifteen minutes, and finally arrive at the White House to help the President.

What have been the benefits of this new type of service to Bigelow Church? Among the results noticed

are an awakened interest in the church, much larger congregations, increased interest among the choir personnel, and larger collections.



Calendar Suggestions

By R. W. D.

"LO A VOICE TO HEAVEN SOUNDING"—Bortniansky. A practical edition of this beautiful Cherubic Hymn within the capabilities of the average choir. It is unaccompanied and without the extremely high and low notes frequently present in the Russian liturgical music. 4p. E. C. Schirmer.

"O MAGNUM MUSTERIUM"—Victoria. An example of the fine old choral counterpoint which remains a marvel to the present day. While only Latin text prevails, suitable English words could be found if necessary. Difficult, a-cappella, very fine. 9p. Schirmer.

"THE CHERUBIC HYMN"—Gretchaninoff. Another a-cappella chorus of a useful sort, without extreme difficulties. Some division of voices, fine choral possibilities. 6p. Gray.

"JUBILATE DEO"—Mrs. Beach. A reissue of an earlier work. Many of us are prone to admire greatly the music of this talented lady whose choral writing is so full of splendid effects. The "JUBILATE" is one of the finest available. Soprano solo, moderately difficult, very much worthwhile. 13p. Schmidt.

"TE DEUM"—Willan. Previously suggested as one of the best modern settings. Moderately difficult, bass solo, good organ part. 12p. Gray.

"GOD BE IN MY HEAD"—Harvey Gaul. Mr. Gaul is giving us the benefit of long experience and increased technic in these recent choral works. While some may object to his later style, I find it exceedingly interesting. The free rhythm and thematic treatment will appeal to the modern choir and director. 4p. Fischer.

"A PRAYER FOR GOD'S PRESENCE"—Van Denman Thompson. A short devotional anthem which will find a place in the repertoire of a good choir. Good harmonic and melodic treatment, unaccompanied, quite easy. 4p. Gray.

"ETERNAL RULER"—Harris. Founded on an anthem by Gibbons, this work is one of the recent English anthems of merit. Full chorus required. Excellent 5p. Oxford.

BIGELOW VESPERS: NEW YEAR SERVICE

Organ: Guilmant, Sonata Cm: Preludio; Adagio.

Processional; prayer.

Prayer Anthem: "Lord we pray Three," Roberts.

Congregational hymn.

Chorus: "I am Alpha and Omega," Stainer.

Scripture; offering; organ: Kinder, A Reminiscence.

Chorus: "Now is the old year passed," Praetorius.

Vesper meditation address.

Chorus: "Hushed and still the evening hour," Nageli. (Candle lighting, all other lights extinguished.)

Recessional (carrying lighted candles).

Choral Benediction (choir out of sight, in the distance).

"THE NEED OF GOD"

Organ: Hofman, Barcarolle, and Lied.

Prayer. Chorus: "Father to Thee we pray," Gounod.

Vocal solo: "I have a need," Thompson.

Reading. Organ-hymn: I Need Thee Every Hour.

Vesper meditation address; offering.

Women's chorus: "Turn ye even to Me," Harker.

Vocal solo: "If with all your hearts," Mendelssohn.

Reading; hymn-anthem: "Just as I am," benediction.

Service Analyses: Article 3:

The Old First, New York

An Endeavor to Discuss Methods and Results as Exemplified By Famous Organists and Churches

IN 1716 the Presbyterians organized a church of their own in New York and in 1932 it was visited on a Sunday morning in order to comply with the request of our readers and give the details by which important churches of the Metropolis conduct their services. The First Presbyterian was chosen for this occasion because Dr. William C. Carl made it musically famous about forty years ago—which was easy—and has maintained its fame ever since—which is not so easy.

Two seasons ago some highly pernickety friends visited New York, inspected four churches—which can be done all on one Sunday if the visitor knows how—and decided that Dr. Carl's service music was their first choice. My sum total of impression on the Sunday under discussion was that the music combined youthfulness with maturity in a splendid way; it had all the warmth, vitality, freshness of youth, and yet was presented with the mastery of maturity.

The Old First had its interior changed some years ago and the Skinner Organ Co. supplied the finishing touches. The choir and organ were moved out of the rear gallery and placed in the front, back of the pulpit and minister. Lighting fixtures provided comfortable light—ample but not glaring. The church looks distinctly like a church, not a community house. The congregation gathered in friendly but devotional demeanor. The ushers combined dignity and cordial welcome.

Lemare's Peace was the prelude, played on an invisible organ by an invisible organist—organist and minister sit back to back, a screen between. At 10:54 the vigorously played and appropriately inspiring prelude began. A few minutes later the choir of nineteen members entered, gowned in dark blue, moved silently to their places, and all sat together, facing the congregation. The music would probably have lost nothing of its beauty if the Presbyterians as a body were not so antagonistic to Episcopalian architecture and would permit the choir members to sit side-wise and face each other—perhaps a prejudice of our own to having a choir out-stare us through a whole church service. At about 10:58 the clergy entered. The or-

gan kept on. What a relief. The mighty king had not arrived; the service could proceed. Only a co-worker in the service had come in. Evidently the service was built around an idea, not around the minister. Then the—

Doxology, invocation, and Lord's Prayer recited by all, with a beautifully-sung amen introduced with a pianissimo organ chord. Improvisation covered the confusion of the seating of the late-comers and introduced the unaccompanied—

"Sanctus" from the "Missa Regina Coeli" of Palestrina, Dr. Carl conducting from his advantageous invisible position directly between the two halves of his choir. What a farce to see a conductor waving a baton in a church service. They don't do things that way at the Old First. In announcing the—

Congregational hymn, Dr. Carl played the tune to the end, with the tempo to be later maintained, but with some degree of interpretation in its organ-announcement. The organ held the chord a moment at the close of each stanza but so far as the ear could detect, organ, choir, and congregation began simultaneously in each new stanza without any appreciable trick from the organist. After all, that accomplishment is a matter of training and habit. Any other beginning is offensive. Hymns were accompanied with varied organ, some stanzas even starting softly; there was not too much variety, just enough to satisfy those who think congregations should try artistic skill in hymn-interpretation, without offending those others who want congregations to sing heartily and lustily because they know the tendency will be not to sing at all if expressive singing is introduced. Both the organ and its manner of playing were grandly ecclesiastical, sturdy, inspiring. It was good to be under their influence. It was religious.

The Old Testament Lesson was followed by the Gloria, and then the New Testament Lesson, and—

"Greater Love hath no Man," John Ireland's sterling anthem, with splendid organ accompaniment, proved that a fine organ played by a fine organist to support and frame the singing of a fine choir is about the best church music thus far invented by man.

The pastoral prayer was followed by a quiet choral amen, again introduced by pianissimo chord—so artistically handled that one did not realize the chord was a necessity; rather it felt like an artistic asset in itself. Episcopalians are likely to roar out this organ chord. Presbyterians know better.

A long string of announcements, and then the offering. Dr. Carl improvised beautifully till the initial confusion had been forgotten, and then—

"Hymn of Peace," by Longhurst, was beautifully sung, again enhanced by an organ accompaniment. Dr. Carl is a master in the art of overpowering a choir when that is necessary to gain the needed effect of climax, and doing it in a way that is so natural that the temporary reversal of emphasis between voices and organ is not observable—perhaps because a great organist knows how quickly he must get away from these necessary moments of over-accompanying. At all other times the organ merely supported, and did it beautifully. Not many flutes, mostly strings. Just enough flutes to fill in between the strings. No conductor could have shown greater beauty of choral phrasing, more splendid niceties of interpretation than this conductor achieved all the while his hands were occupied not with a stick but with a great and beautiful and churchly organ.

Another congregational hymn, and then at 11:47—

The sermon. I have grown to scoff at sermons. I am not intensely interested in what one little nation did and thought in the ancient days when nations were so far below the moral par recognized as standard among men today. Dr. Moldenhawer talked about peace and quoted not only what Moses and Paul thought about it but also Henry of Navarre, a modern agnostic, and several other profane saints (who have not yet been given churchly recognition for their Christianity). Dr. Moldenhawer's effort was not to show the importance of Hebrew traditions but the profits to be derived when men grow commonly sensible enough to stop killing each other because a few other smugly safe men in kingly palaces covet a neighbor's acres.

The lights under the galleries might well have been turned off during the sermon and the rather grotesque chin-lighting of the pulpit lamp should be as promptly rectified as the Old First would rectify a

grotesque window or a defective furnace.

The brief prayer closing the sermon at 12:17 introduced the last—

Congregational hymn, and the postlude—

Bach's *We All Believe in One True God*, relieved the confusion of a departing congregation, and preserved the spiritual atmosphere that had been so successfully maintained throughout the whole service.

And that is how Dr. William C. Carl and Dr. J. V. Moldenhawer work together to help mankind better understand the necessary and sometimes pleasant business of living—and living more abundantly. That too is why the Old First congregation was so large that one never could have guessed that some people are saying the church is a dying institution. The subject of the service was Peace; both minister and organist stuck to it. There were many more young men and young women at the service than any average church can draw. The organist led in twelve major and minor parts of the service, the minister in nine. The church of the future will not be managed by master and employee, but by two equally competent and important masters of religious presentation. It is already done that way in the Old First Church. We had better call it the Young First Church.

From October to May each season four rehearsals a week are held. Dr. Carl presents a musicale the last Sunday evening of each month. These services have included notable presentations, chief among them—

Vaughan Williams' *"Mass in Gm"* sung unaccompanied;

Handel's *"Dettingen Te Deum"*;

Handel's *"Israel in Egypt"*;

Alexander Brent Smith's *"Choral Concerto"*;

Handel's *"Joshua"*;

Bach's *"Magnificat"*;

Bach's *"St. Matthew Passion"*;

Many Bach cantatas, an evening of contemporary church music, etc., etc. The complete musicale of Nov. 27 was devoted to Bach:

Prelude in E \flat (St. Ann's)

"Break forth O beauteous heavenly light," a chorale from the *"Christmas Oratorio"*

"My heart ever faithful," aria from *Pentecost Cantata*

"Shout for joy," chorus from *Cantata No. 225*

"Remembering His mercy," a duet for alto and tenor from the cantata *"My Soul both Magnify"*

"Mighty Lord and King all Glorious," aria from the *"Christmas Oratorio"*

"Magnificat in D" for chorus, quartet, solo, and organ, complete

St. Ann's Fugue E \flat

The Old First edifice shares with St. Patrick's Cathedral the distinction of occupying a full block-front on Fifth Avenue; we believe these two are the only churches so situated on "the Avenue." Two hundred years old, and still a leader in a city where famous churches are numerous.

The church is not fading out of civilization, though the stand-patters are fading out of the church. That is cause for rejoicing. I predict that by 2033 the church will be more dear to men's hearts than the radio and theater are in 1933.

—ED.



Service Selections

PROGRAMS from the same organist will not be used in consecutive issues—for sake of variety.

Obvious abbreviations: alto, bass, chorus, duet, harp, junior choir, men's voices, offertory (off.), organ, piano, quartet, response, soprano, tenor, unaccompanied, violin, women's voices; 3-p, 4-p, 5-p, 3-part writing, etc.; hyphenating denotes duet.

*Denotes churches whose ministers not only preach the Golden Rule but practise it in giving their organists the courtesy of credit by printing the organist's name along with their own on the calendar.

*Also indicates the beginning of any morning service given herewith complete.

**Marks the beginning of any musicale, evening, or special service given herewith complete.

The Editors assume no responsibility for the spelling of unusual names.

HENRY R. AUSTIN

*CHURCH OF COVENANT, BOSTON

*Noble, *Strachathro Prelude*

Give unto the Lord, Parker

Blessed is the man, Rachmaninoff

DuMAGE, *Fantasia*

*Bach, *God's Time is Best*

Te Deum, Stanford

God be in my head, Davies

Handel, *Con. G: Allegro*

*Corelli, *Son.: Adagio*

O sing unto the Lord, d'Indy

Rejoice in the Lord, Purcell

Vierne, 4: *Finale*

DR. CLARENCE DICKINSON

*BRICK PRESBYTERIAN, NEW YORK

*Paul Held, *A Prayer*

Turn back O man, Holst

It is the dawn of peace, Gale

Wesley, *Choral Song*

**Widor, 6: *Adagio*

What of the night, Thompson

O Thou Eternal One, De Lamararter

Forgive O Lord, Hollister

Send Thou O Lord, Howard

Trad., *Chinese Lullaby*

*Schumann, *Choeur Mystique*

I will sing of Thy power, Sullivan

Jesu friend of sinners, Grieg

Schumann, *Alla Marcia*

*Bubeck, *Fantasia*

Make us strong O God, Nagler

Because I have been given, Warren

Widor, 4: *Finale*

**Bach, *Jesu Joy of Man's*

How Lovely, Mendelssohn

He shall have dominion, Dickinson

Salvation O joyful sound, Babcock

Jesu joyance of my heart, Ahle

Handel, *Arioso*

EDWARD B. GAMMONS

ST. STEPHEN'S, COHASSET, MASS.

*Bach, *Sleepers Wake*

How shall I fitly meet, Bach

Rejoice greatly, Woodward

Bach, *Come Redeemer of our Race*

*Bach, *Fantasia Gm*

To God on High, Decius

Now thank we all our God, Bach

Drischner, *Now Thank we All*

Junior Choir 2-p. and Unison

2-p. *Guardian Angel*, Franck

My heart ever faithful, Bach

Lord of our being, Handel

Prayer of Thanksgiving, trad.

2-p. *Lead me Lord*, Wesley

Mr. Gammons has an adult chorus of 20 voices (9-3-3-5) and children's choir of 24 boys and girls; there are four services each Sunday.

H. WILLIAM HAWKE

ST. MARK'S, PHILADELPHIA

Dies Irae (*Requiem*), Mozart

Rejoice in the Lord, Purcell

O come all ye faithful, Broughton

Man be merry, Alec Rowley

Before dawn, H. K. Matthews

Communion Services: Schubert in C; Casciolini, early 17th cent., unaccompanied; Everett Titcomb, m.v. unaccompanied (ms.)

Evening Services: Martin in G; Stanford in B \flat ; Tones 2 & 8, with faux-bourbons by Healey Willan.

Mr. Hawke is one of the fortunate members of the profession who is permitted to spend virtually his whole time in the service of his church and plan his music for the ideal without concessions to lesser considerations.

A. L. & R. K. JACOBS

*CENTRAL CHURCH, WORCESTER

**Vierne, 1: *Pastorale*

Bach, *My heart is filled*

Dubois, *Laus Deo*

Now let every tongue, Bach

O Lord our God, Arensky

Oh praise ye, Arensky

Klein, *Meditation*

Bless the Lord, Ivanov

Rheinberger, *Vision*

Lo God is here, Mueller

Now thank we all our God, Cruger

Lacroix, Grand Chorus

Alfred W. G. Peterson played the organ solos for this union Thanksgiving service in which the combined choirs numbered about 200. A feature of the service was "A Canticle of Praise," between minister and choir, the latter singing; origin of the "Canticle" is not given.

EDWIN ARTHUR KRAFT

*TRINITY CATHEDRAL, CLEVELAND

Behold God is great, Naylor
Honor the Lord, Day
Hearken unto me, Sullivan
Father of Mercies, Waddington
Jesu Word of God, Nevin
Hail gladdening Light, Field
Lift up your heads, Taylor
Blessed are they that dwell, Tours
Grieve not the Holy Spirit, Stainer
It is Mr. Kraft's custom frequently to use the same offertory anthem for both services.

HAROLD VINCENT MILLIGAN

*RIVERSIDE CHURCH, NEW YORK

*Saint-Saens, Fantaisie Ef
Saint-Saens, Fantaisie Df
The Sower, Darke
Statutes of the Lord, Saint-Saens
**Bach, Toccata and Fugue Dm
My soul O praise the Lord, Bach
off. Bach, Largo Espressivo (Dbl. Con.)
Bach's Let Songs of Rejoicing
*Reger, Gloria; Benedictus; Te Deum.
Blessing, Glory, Wisdom, Bach
In Him we live, Baumgartner
Festival Service with Hymns
Bach, Blessed Jesus we are here
In Dulci Jubilo
My heart is filled
We all believe in one God
Jesu joy of man's desiring, Bach
Psalm 86, arr. Holst
Miss Grace Leeds Darnell's junior choir of St. Mary's and Miss Edith E. Sackett's of Fort George Presbyterian joined in the service and sang descants written by Miss Darnell to "Aurelia" and Dr. T. Tertius Noble to "Gardner."

ERNEST MITCHELL

GRACE CHURCH, NEW YORK

*Jubilate Deo B, Noble
Many waters cannot quench, Ireland
Guilmant, Adagio
**Barnes, Andante
Nunc Dimittis F, Taylor
No chastening for present, Sullivan
Come O blessed Lord, Tchaikowsky
Lord for Thy tender mercies, Far-rant
Gigout, Grand Responsive Chorus
N. LINDSAY NORDEN
FIRST PRESB., GERMANTOWN
Morning Service
Noble, Solemn Prelude
Choral Sanctus; call to worship;
Doxology; invocation; Lord's Prayer.

Notice

Programs for this department will not be accepted later than the first day of the month preceding date of publication.

—THE EDITORS

Recessional, DeKoven
Hymn; Apostles' Creed.
off. Bizet, Adagietto
Prayer; Scripture; hymn.
My peace I leave with you, Schubert
Sermon; prayer; hymn, benediction;
silent prayer; postlude.

Evening Service

Barrett, Coronach
Hymn of peace, Fisher
Call to worship; choral response; invocation; Lord's Prayer; hymn; gloria.
God's Peace, Grieg
Scripture lesson; prayer; hymn; Offering.
s. There is no death, O'Hara
Sermon; prayer; hymn; benediction;
silent prayer; choir hymn; postlude.

List of Anthems

To whom then, Norden
Charity, Norden
Lord is my Shepherd, Kilburn
Lift up your heads, Taylor
O for a closer walk, Foster
A Prayer, Cappellen
Blessed be the God, Wesley
Lord is my Shepherd, Schubert
m. Hymn of Thanksgiving, Kremser
m. Worship of God, Beethoven
m. Hark my soul, Shelley
m. Sweetly Solemn thought, Ambrose

MORRIS W. WATKINS

*CHURCH OF SAVIOUR, BROOKLYN

List of Anthems

God be in my head, Davies
Save us O Lord, Bairstow
Souls of righteous, Noble
How lovely is Thy dwelling, Brahms
Worship, Shaw
All praise to God, Gaul
List to the lark, Dickinson
Psalm 150, Franck
Ye heavens O haste, Bach
How lovely, Mendelssohn
I have considered, James
Choir: 6-4-4-5-21.



—RIESBERG—

Frederick W. Riesberg, distinguished organist on the editorial staff of Musical Courier, New York, is now organist of the newly established Home Baptist Church, meeting in Pythian Temple, New York. Mr. Riesberg, now in his 37th year with Musical Courier, is a member of the faculty of the New York School of Music and Arts and of Figue Institute, where he teaches organ, piano, and theory.

Choirmastership

A Column Devoted to Details That Bring Results

By LeROY V. BRANT

—PRACTISING AHEAD—

THE SUCCESSFUL choir-master practises his music weeks, even months, in advance. No matter how highly trained his choral body may be the wise director realizes there is a mellow something that comes with long familiarity with music than can be had in no other way, and he seeks that mellow something as a pearl of great price.

Choirmasters, like all other human beings, are inclined to be dilatory. In this dilatory attitude they are aided and abetted by the publishing houses, who send out samples of proposed Christmas music the latter part of November, and of Easter music so that it arrives just before Palm Sunday. These same publishing houses should realize (why they do not is one of the great mysteries of the music business) that the wise choirmaster has his Christmas music all planned, practically all prepared, a month before Christmas at the latest.

Mr. Sibley Pease, one of Los Angeles' successful organists, told me he went to see his rector regularly once a year to submit for discussion the music one year in advance. I am well acquainted with one choir-master who regularly brings out the rehearsal after Epiphany a new carol or two for the following Christmas service, and this man has the reputation of presenting one of the loveliest Christmas services in the state of California.

The procedure is, after all, very simple: it is only to realize that a good choir must have much time to do good work. After the first two or three years in one church it is easy, too, for there begins to be built up a repertoire of anthems which can be drawn on with short notice, in case of emergency. If the choir spend but ten or fifteen minutes a week reading over the music planned far ahead, the gateway to success is opened.

There are many tricks of the trade which, if described to the younger choir-master, will be found valuable. I shall treat of these in a series of brief articles to follow.

—\$150 PRIZE—

Harvey Gaul's "A Dream Rhapsody" for women's chorus, piano viola, and flute, won the Eurydice Chard Competition award.

Recitals & Entertainment

Radio Recitals: Article 3:

Shiloh Tabernacle Recitals

A Few Current Programs and Something of the Experiences
Gained in a Decade of Radio Recitals

By FRED. FAASSEN

OVER ten years of experience as a radio organist have taught me much about the likes and dislikes of our great radio audience.

During the first few years of broadcasting, our fan mail was full of requests from people who delighted in hearing their names repeated over the air, and who would invite friends over for the express purpose of listening to a public mention of a request of theirs. This appeal to the public ego of the radio audience soon began to occupy too much of our time, so a change was made, and though we still play requests, no names are mentioned. This has reduced the fan mail to those who are really interested in the numbers to be played rather than in the novelty of public mention.

With the improvement of radio receiving equipment in more recent years, we find our listeners are more critical. Through the wonderful channels of radio, the listening public has been gradually educated to appreciate the finer and better class of music, and are regular listeners to the best of symphonic and choral productions.

I receive many requests from organists in small communities who ask me to play numbers suitable for them to use for church services. For my Sunday morning programs I receive many requests for favorite hymns and psalms. The latter, which are taken from the old Holland chorale book, seem to be the most popular. For a trial period of three months from one community alone in Wisconsin at least one request came every week for these psalms. Numbers like *Finlandia*, by Sibelius; *The Bells of St. Anne* de Beaupre, by Russell; and

Widor's Toccata are requested often. I also have many requests for transcriptions and use those which I consider practical.

1.

Salome, Grand Chorus
Buck, Home Sweet Home
German, Henry 8: Shepherd Dance
Stebbins, Dusk Gathers Deep
Wely, Offertory Ef
MacDowell, Water Lily; Sea Song.

2.

Mendelssohn, Son. 2: Grave; Adagio.

Gounod, Serenade
Batiste, Communion G
Massenet, Angelus
Dubois, Marriage Mass Invocation

3.

Liszt, Ave Maria
Russell, Bells of Ste. Anne
Widor, 4: Andante Cantabile
Mason, Dawn
Faulkes, Postlude A
Friml, Russian Romance

4.

Wachs, Hosanna
Massenet, Thais Meditation
Lasson, Crescendo
Brewer, Indian Summer Sketch
Russell, Song of Basket Weaver

5.

Brewer, Echo Bells
Russell, Bells of Ste. Anne
Dubois, Paradisum
Strange, Cantique d'Amour
Noble, Stracathro Prelude

6.

Psalm 84
Deshayes, Communion
d'Evry, Serenade
Fibish, Poeme
Thome, Andante Religioso
Mascagni, Cavalleria Intermezzo

7.

Saint-Saens, Deluge Prelude
Nevin, Toccata Dm
Tchaikowsky, Andante Cantabile
Lemare, Romance Df
Bubeck, Meditation

Most of my programs are half an hour in length, and in that time I aim to get as much contrast in selections as possible.

In broadcasting I do not vary much from the registration used when not broadcasting, except that in very soft passages I use slightly more volume. If I do not do this the operator at the control panel boosts the volume too much and the effect is not pleasing.

Microphones have been tried at various points, from inside the chambers to the center of the auditorium, but the point at which we consider we get the best pick-up is about five feet above the console, which is detached and stands about twelve feet from the case of the organ.

The organ in Shiloh Tabernacle was originally built by Felgemaker, and in 1924 was rebuilt by La-Marche. At that time a few changes were made in the Pedal Organ, wind-pressures were raised, and the entire instrument was revoiced. A new Austin console was also installed.

It is generally conceded that proper broadcasting requires a non-resonant room. I have had numerous comments from both organists and builders that this organ broadcasts exceptionally well. This is no doubt due in part to the fact that Shiloh Tabernacle, which seats about 4,000, is constructed entirely of wood and is not a resonant building.

In closing, I will say that while fan mail is a stimulus to radio performers, I personally prefer to play for a smaller audience of real humans.

ADDENDA

Mr. Gerrit Frederick Faassen—known to his vast radio audiences as Fred Faassen—was born in Pella, Iowa, graduated from the American Conservatory with the Mus. Bac. degree in 1922, and is a pupil of Irving C. Hancock, Wilhelm Middelschulte, Clarence Eddy, and Arthur Dunham.

His first position was in 1913 with the First Reformed Church of



MR. FRED. FAASSEN

Pella; in December, 1917, he became organist of Shiloh Tabernacle, Zion, Ill., with its 4-78 organ and elaborate choral organizations, including five hundred adults and a hundred and fifty children, all volunteer.

Since 1921 he has been organist of WCBD and it is with his work

over that station we are here concerned. A group of his programs played at the opening of the present season are herewith given as evidence of the progress already made in cultivating public taste for something above the popular tunes of the day.

Ten Years of Farnam and Weinrich

Complete Programs of all Recitals in Holy Communion, New York,
Played by Lynnwood Farnam and Carl Weinrich

TEN YEARS
of FARNAM and WEINRICH
Second Installment

Mr. Farnam's Complete Programs

Jan. 1, 1923

Franck, Chorale 2 Bm
Frescobaldi, Toccata per
l'Elevazione
Malling, Holy Night
Howells, Psalm-Prelude 3, Yea
Though I Walk
Gigout, Scherzo E
Jacob, Heures:

Sunrise; Reveille;
Going to Pasture; Vintage;
Shepherds Song; Noon.
Saint-Saens, Marche Heroique

Jan. 8, 1923

Barnes' Second 'symphony' (ms.)
Jongen, Improvisation-Caprice
Bairstow, Toccata-Prelude Pange
Lingua

Couperin, Soeur Monique
Bach, Toccata and Fugue Dm

Jan. 15, 1923

Dupre, Prelude and Fugue Gm
Delamarter, Intermezzo Em
Ravanello, Prayer
Stoughton, Chinese Garden
Vierne, Carillon
Jacob, Heures:

Rain; Return from Vineyards;
Song of Wine-press;
Rondo; Nightfall.
Bach, Passacaglia

Jan. 22, 1923, the following program was played in the series by Mr. Harold Gleason: Mendelssohn's Sonata 6; Franck, Chorale 3 Am; Clerambault, Prelude Dm; Vierne, 4, Romance; Barnes, 1, Toccata on Gregorian Theme; Bonnet, Ariel, Berceuse, Variations Em.

Jan. 29, 1923

G. W. Andrews, Son. 1: Allegro
(ms.)

Liszt, Ave Maria d'Arcadelt
Bingham, Roulade
Delamarter, Choralprelude Gregorian

Bach, Aria F

Bonnet, Romance sans Paroles
Brahms, O World I e'en must Leave
Gaul, Chant for Dead Heroes
Franck, Piece Heroique

Feb. 5, 1923

Mr. Farnam on this Monday played the program given as of Jan. 1; he was unexpectedly out of town on the former date (Jan. 1) and in his absence Mr. Chandler Goldthwaite played the following recital: Bach, In dir ist Freude, Herzlich thut mich Verlangen; Barnes, 1, Toccata Gregorian; Vierne, Scherzetto; Goldthwaite, Berceuse, Scherzo F; Bach, Passacaglia; Delamarter, Carillon; Guilmant, 1, Final.

Mr. Farnam on Feb. 5 however omitted movement No. 3 (Going to Pasture) that was scheduled to be played on the original program as planned for Jan. 1.

Feb. 12, 1923

Widor's No. 8 complete
d'Antalfy, Drifting Clouds
Jepson, Pantomime
Rheinberger, Son. 14: Idylle
Vierne, Divertissement

Feb. 19, 1923

Dupre, Toccata Ave Maris Stella
Sowerby, Carillon
M. Andrews' Sonata 2 Cm
Stoughton, Enchanted Forest
Torres, Plegaria
Bach, From God will I not Turn
Ravel, Petite Pastorale
Franck, Finale Bf

Feb. 26, 1923

Boellmann, Fantasie A
Karg-Elert, O for a Thousand
Tongues
Vierne, Scherzetto
Saint-Saens, Andante Op. 32
Liszt, Fantasia and Fugue on Ad
Nos ad Salutarem Undam

March 5, 1923

Harwood, Son. 1: Allegro Appassionata

Jongen, Prayer B
Maquaire, 1: Scherzo
Paul Pierne, Pastorale Fm
Grace, Resurgam
Brahms, My Inmost Heart doth
Yearn

Vierne, 1: Allegro Vivace
Vierne, Messe Basse: Elevation
Howells, Psalm-Prelude 2 Ef
Sowerby, Rejoice ye Pure in Heart

March 12, 1923

Dupre, Toccata on Gloria
Dupre, Prelude and Fugue Fm
Delamarter, Carillon
McKinley, Cantilena C

Georges Hue, Choral Varie Gm
Jepson, Masquerade (ms.)
Bach, Toccata F
Dupre, Prelude and Fugue Fm
Vierne, Messe Basse:
Communion; Sortie.

March 19, 1923

Vierne, 3: Final
Hillemacher, Meditation A
Boellmann, Ronde Francaise
Roger-Ducasse, Pastorale
Grace, Postlude on London New
Russell, Bells of Ste. Anne
Mulet, Esquisses Byzantines:
Procession; In Paradisum;
Toccata Thou art the Rock.

On the printed program appeared a very brief program-note and a reproduction of two measures of the Roger-Ducasse, in Mr. Farnam's hand, showing "one of the contrapuntal ways in which the theme is worked."

March 26, 1923

Bach, Fugue on Magnificat
Bach, In Peace and Joy I now depart
Saint-Saens, Five Improvisations:
Molto Lento; Poco Adagio;
Allegretto; Pro Defunctis;
Allegro Giocoso.

Barnes, Two Sketches, Op. 34:
Chanson; Esquisse.

Douglas Moore, Madonna (ms.)
Jepson, Les Jongleurs (from Page-
ant Sonata)

Samazeuilh, Prelude Em
Purcell, Trumpet-Tune and Air
Widor, 3: March

This program carried a note about the organ and printed the stoplist. It was given there as 4-46-1964. In T.A.O. for January 1931 the stoplist of the final organ, after Mr. Farnam had made some additions, shows the organ as 4-49-2151.

Dec. 3, 1923

Bach, Prelude and Fugue Fm
Bach, Hark a Voice Saith
Bach, Now Rejoice ye Christians
Grace, Meditation Ancient Tonality
Barnes, 1: Toccata Gregorian
James, Meditation Ste. Clotilde
Vierne, Scherzetto Fm
Willan, Int.-Passacaglia-Fugue

With this program Mr. Farnam for the first time adopted the plan he thereafter followed, of placing emphasis not on mere titles of compositions but upon the composers of them. Beginning with this program he printed the composer's name first. Incidentally, this same program was played by Mr. Farnam in Westminster Cathedral, London, Sept. 13, 1923, the program states.

At this time also Mr. Farnam adopted the plan of naming the publisher of each composition, and of noting first-performances in the series. Evidently organists were attending the series and making too

many enquiries as to where the compositions could be obtained.

Dec. 10, 1923

Williams, Choralprelude Bryn Cal-
faria
Franck, Grande Piece Symphonique:
Andantino Serioso;
Andante-Allegro-Andante;
Recitativo-Grand Choeur-Finale.
Widor, 8: Scherzo
Vierne, Messe Basse: Communion
Karg-Elert, Nymph of Lake
Stoughton, Enchanted Forest
Rheinberger, Son. 14: Toccata

Dec. 17, 1923

Handel, Con. 2: Andante-Allegro;
Adagio-Allegro.
Yon, Echo
H. A. Smith, Idyll-The Sea
Schumann, Canon Bm
Vierne's No. 1 complete

Dec. 24, 1923

Bach, A Babe is Born in Bethlehem
Maleingreau, Symphonie de Noel:
Final (Dies Laetitiae)
Le Begue, Noel—Une Vierge
Pucelle

Grace, Christmas Postlude
Yon, Christmas in Settimo Vittone
Franck, Pastorale E
Pachabel, Good News from
Heaven

Jepson, Pantomime
Maleingreau, Symphonie de Noel:
Final (Dies Laetitiae)

Dec. 31, 1923

Vierne's No. 2 complete
Emile Bourdon, Carillons
Ireland, Elegiac Prelude
Karg-Elert, Reed-Grown Waters
Boely, Andante con Moto Gm
Karg-Elert, From Depths of Woe
Bossi, Scherzo Gm



Musicales

ABBREVIATIONS are the same as used in the column of church-service selections and are virtually self-explanatory. This column includes all programs not properly classifiable as church services or organ recitals. With rare exceptions we give only choral and organ music, omitting secular vocal solos, etc.

A. L. & R. K. JACOBS

PUBLIC LIBRARY, BOSTON

Unaccompanied Church Concert

Sleepers Awake, Bach
O Bone Jesu, Palestrina
Sing unto the Lord, von Hasler
Come thou Saviour, Christiansen
Christmas Bells, Matthews
Three Kings, Willan
Sleep of Child Jesus, arr. Gevaert
Tantum Ergo, Candlyn
God so loved the world, Stainer
Go to dark Gethsemane, Noble
God is a Spirit, D. H. Jones

Hymnus Christo, Curry
O Lord most Holy, Bruckner
Celestial Voices, Alcock
Praise to the Lord, Christiansen
D. D. KETTRING, M. S. M.
MARKET SQ. PRESB., HARRISBURG

International Service

Finland: Sibelius, Finlandia
Greece: Congregational hymn
Norway: Beautiful Saviour, Christiansen

Italy: vocal solo, Saviour breathe forgiveness, Rossini
Germany: Cast thy burden, Mendelssohn

Scotland: Congregational hymn

France: o-p. Guilment, Pastorale

England: Ave Verum, Byrd

Call to Remembrance, Farrant
Bohemia: vocal solo, Give ear, Dvorak

U. S. A.: Deep River, Negro Spir.

In Heavenly Love, Parker

Russia: Nicene Creed, Gretchaninoff

Ireland: St. Patrick's Prayer, Burke

Wales: God that madest Earth, trad.

*EDGAR L. McFADDEN
CENTENARY M. E., ST. LOUIS

75th Concert

Maquaire, 1: Allegro

Jawelak, Madrigal*

Seek Him that maketh, Rogers

Light of all the world, Hanblen

Yon, Echo

Dethier, The Brook*

There is a Land, Smieton

Inflamatus, Rossini

Nevin, Will o' Wisp

Vierne, 1: Finale

Miss Wilhelmina Nordman played the organ solos.

HAROLD VINCENT MILLIGAN

RIVERSIDE CHURCH, NEW YORK

Negro Spirituals Service

Diton, Swing Low

Were you there, arr. Burleigh

My Lord what a morning, Burleigh

a. I'm so glad, arr. Dett

Let us cheer the weary, arr. Dett

Listen to the Lambs, arr. Dett

H. S. SAMMOND

MORNING CHORAL, BROOKLYN

Chorus of Women's Voices

Ave Maria, Brahms

All praise to God, arr. Gaul

On the Steppe, Gretchaninoff

Why, Tchaikowsky

Ah love but a day, Beach

How do I love thee, Goldsworthy

Russian Carol, Korsakov

Around the Manger, Beach

Come sing and dance, Harris

HOMER P. WHITFORD

DARTMOUTH COLLEGE

Thanksgiving Festival

Faulkes, Ein Feste Burg

Unto Thee O God, Whitford

s-t. Love Divine, Stainer

Deep River, arr. Burleigh

Mueller, Where Shadows Deepen

Bless the Lord, Ivanov



MR. ALBERT RIEMENSCHNEIDER

Whose Bach program in the Cleveland Museum of Art had to be repeated immediately at the conclusion of its first presentation because the auditorium was not large enough to accommodate the crowd, and enough persons remained for the second performance to completely fill the auditorium a second time. (See note on this page.)

Lord of the Night, Maker
Blind Ploughman, Clarke
Mendelssohn, Son. 1: Allegro

OBERLIN CONCERT

ORGAN AND OTHER INSTRUMENTS
Piano: Yon's Concerto Gregoriano
Clarinet: Rheinberger, Rhapsody
Violin, Flute: Dubois, Meditation
Violin, Cello, Piano: Saint-Saëns,
Serenade
French Horn: Ravanello, Meditation

3 Trumpets, 3 Trombones, Tambour: Widor, *Salvum fac Populum Tuum*

Piano: Clokey's Symphonic Piece
William O. Tufts and Frederick A. Rowe were the organists.

PENNA. A.G.O.

ST. JOHN'S LUTHERAN, PHILA.
Kyrie, Beethoven (Missa Solemnis)
Adoramus Te, Mozart
Ye Who now Sorrow, Brahms
How Lovely, Brahms
There shall be no night, Wood
I will lay me down, Noble
O God of Gods, Timmings

Bach, Fugue Gm

Organists: Ernest T. Allen of St. John's, and Wm. T. Timmings of St. Paul's, Elkins Park.

SO. CALIF. A.G.O.

ST. PAUL'S, LOS ANGELES
Motet, Op. 29-2, Brahms
Saint-Seans, Marche Religieuse
Dickinson, Berceuse
Joseph Dearest, arr. Bodenschatz
w.v. Peasants Song, arr. Rontgen
w.v. On Christmas Day, arr.
w.v. Nightingale, arr. Rontgen
m.v. Man be merry, Rowley
m.v. Good King Wenceslas,

Lefebvre
Russell, Bells of Ste. Anne
Bach, In Thee is gladness
Buxtehude, Puer Natus in Bethlehem

Guilmant, Christmas Hymn Offertory

Guilmant, Noel Languedogien
Faulkes, Christmas Fantasia

Organist: Mrs. Elizabeth Rohns
Davis. Chorus: Hoffmann Singers,
Franz Hoffman, conductor.

THE BACH IDEA

A COMMENT AND A PROGRAM THE
AUDIENCE HEARD TWICE

"Since you ask my opinion, I'll say that I consider Bach to be the liveliest composer in the world at the present time. The longer perspective we get on him, and the more other composers come up—and go down—the more we realize what a mark he is in the culture of the world.

"I do not hold every note he wrote to be sacred, but I hold his importance to music as distinctly sacred."

These remarks are taken from the comment of Mr. Palmer Christian replying to statements about the recent Bach recitals in New York.

In the same mail came this enthusiastic out-burst:

"While you are talking about Bach, take note of this: The crowd at the Museum was so large that they promised to repeat the program if enough stayed. And a crowd sufficient to fill the auditorium completely a second time remained for the second performance."

Mr. Albert Riemenschneider gave this report, and the program of the Fortnightly Musical Club of Cleveland, of which he is director, was:

Concerto Dm for three pianos;
Kaffee Kantate.

The first of these was performed by three pianists, accompanied by string ensemble; the second was performed by the Club, with the string ensemble (8 violins, 2 violas, 2 cellos, double-bass, and flute, Mr. Riemenschneider directing from the piano, the piano taking the cembalo part), and three vocalists taking the parts of Lieschen, the daughter, Schlendrian, the father, and the narrator.

The performance was given in the Museum of Art, Cleveland (see October T.A.O. for a full report of the Museum's organ recitals, etc.) and the Museum made special preparations for stage settings, furniture, and silver service.

Did that ever happen before—an audience demanding and remaining for an immediate repetition of a complete program?

—PETERS EDITION—

Clayton F. Summy of Chicago are now sole agents in U. S. and Canada for Edition Peters. The firm was founded by two musicians, Hoffmeister and Kuehnell, with the co-operation of Beethoven, and "published the first authentic and complete edition of the works of Bach." Clayton F. Summy Co. was founded in 1888, also by a practical musician who had been a successful teacher for many years.



Recital Programs

RECITALISTS marked * have given the organ builder credit on the printed program. The same sign is used to mark the first numbers of programs given herewith in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.

Since space is limited, programs from the same recitalist will not be used in consecutive issues.

Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.

Programs too indefinite in the specification of the compositions presented will be excluded from these columns.

Why not cooperate with "the other fellows" by marking ** any number that was a special favorite with your audience?

The Editors assume no responsibility for the spelling of unusual names.

MISS JESSIE CRAIG ADAM

ASCENSION, NEW YORK

Wednesday Half-Hours at 5:30

Noble, St. Kilda Prelude
Rachmaninoff, Melodie E
Torjussen, Midnight; Rising Sun.
Guilmant, Son. 1: Pastorale; Finale.

*Handel's Concerto F

Rowley, Benedictus

McAmis, Dreams

Dubois, Alleluia

*Merkel, Christmas Pastorale

Dubois, Noel

Willan, Puer Nobis Nascitur

Yon, Gesu Bambino

Yon, Christmas in Sicily

Bonnet, Rhapsodie Catalan

*Bach, Toccata F

Bairstow, Evening Song

Widor, 2: Scherzo

Clokey, Mountain Sketches:

Wind in Pine Tree;

Jagged Peaks in Starlight;

Canyon Walls.

ROBERT LEECH BEDELL

MUSEUM OF ART, BROOKLYN

Bach, Prelude and Fugue Em

Pastor, Cuban Dances: Pina;

Zapote.

Sibelius, Finlandia; Valse Triste.

Handel, Gavotte Bf; Largo.

Nevin, Will o' Wisp

Dvorak, New World Largo

German, Henry 8: Morris Dance;

Shepherd's Dance.

Stebbins, In Summer

Bedell, Caprice, Toccata Francaise.

MARSHALL BIDWELL

CARNEGIE MUSIC HALL, PITTSBURGH

Contemporary Americans

Edmundson, Concert Variations;

Nocturne.

Clokey, Canyon Walls;

Wind in Chimney; The Cat.

Russell, Up the Saguenay

Whitmer, Baptism Theme

McKinley, Cantilena

DeLamarter, Carillon

Gaul, Yasnaya Polyana

Horace Alden Miller, Reflections;

Please Don't let this Harvest;

Steal Away.

Nevin, The Clown

Rogers, Son. 1: Finale

*Sowerby, Rejoice ye Pure in Heart

Widor, Gothique: Andante Sos.;

Finale.

Franck, Grande Piece: Andante

Vierne, 1: Allegro Vivace

deFall, Pantomime

Whitmer, Baptism Theme

Ravel, Mother Goose: Pastorale

Pierne, School of Little Fauns

Widor, 5: Toccata

Mr. Bidwell gives two series of

recitals, Saturdays at 8:15 and Sun-

days at 4:00. The former averages

over 500 in the audience, for more

serious programs; the latter about

1900 for popular programs.

ERNEST WALKER BRAY

HEIDELBERG COLLEGE

Bach, Prelude and Fugue Cm

Liszt, Ave Maria

Fletcher, Fountain Reverie

Franck, Chorale Am*

Yon, Christmas in Sicily

Yon, Primitive Organ

Dubois, March of Magi

Dupre, Ave Maris Stella Toccata

*PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

Bach, Toccata-Adagio-Fugue C

James, Son.: Andante Cantabile

Williams, Bryn Calfarla;

Rhosymedre.

Saint-Saens, Rhapsody

d'Antalffy, Sportive Fauns

Stravinsky, Berceuse; Finale.

*Handel, Largo

Rheinberger's Sonata, Op. 88

Saint-Saens, Prelude E

Weigl, Fantasie

Mulee, Noel

Strauss, Traumerei

Sinding, Norwegian Rhapsody

CHARLES R. CRONHAM

FIRST BAPTIST, WILKES-BARRE

Dedicating 3-32-42 Austin

Bach, Toccata and Fugue Dm

Boellmann, Ronde Francaise

Borodin, At the Convent

Stoughton's In Fairyland

Wagner, Dusk of Gods

Boex, Marche Champetre

Cronham, Night of Spring

Dvorak, New World: Finale

*ROWLAND W. DUNHAM

UNIVERSITY OF COLORADO

Borowski's Sonata 1

Korsakov, Song of India

Dunham, Minuet

Schubert, Ave Maria*

Guilmant, Marche Funebre e Chant

*Boellmann, Gothic Suite:

Chorale; Minuet; Priere.

Hollins, Evening Rest

MacDowell, Five Sea Pieces*

Wagner, Pilgrim's Chorus

*Mende'ssohn, Son. 1: Allegro

Mulet, Noel

Schumann, Canon Fsm

Beethoven, Sym. 5: Andante*

Lemmens, Fanfare

*MARCEL DUPRE

THEATRE PIGALLE, PARIS

Opening 57-stop Cavaille-Coll

Bach, Prelude and Fugue G

Handel, Concerto G

Dupre, Ballade Am, Op. 30

Franck, Finale Bf

Widor, 4: Scherzo

Dupre's Suite Bretonne

Improvisation

The Dupre Ballade, for organ and

piano, had its first performance at

this recital, Marguerite Dupre

pianist.

EDWARD EIGENSCHENK

UNIVERSITY OF CHICAGO

Guilmant, Son. 5: Adagio; Scherzo.

Guilmant, Allegretto

d'Evry, Toccata

Franck, Pastorale

*Karg-Elert, Harmonies du Soir

Guilmant, Funeral Marche e Chant

Bach, Son. 3: Adagio

Bonnet, Lied des Chrysantemes

Bonnet, Matin Provençal

*DeFall, Recitative; Pantomime.

Vierne, Scherzetto

Hollins, Concert Overture Cm

Jarnefelt, Praeludium

Moline, Seraphic Chant

Bach, Fugue a la Gigue

*DeLamarter, Prelude Gregorian

Bach, Nun Komm' der Heiden;

Gelobet seist du Jesu Christ;

Jesu meine Freude.

James, Meditation Ste. Clotilde

Lemmens, Fanfare

*Palmgren, May Night

Parker, Concert Piece No. 2

Vierne, Andantino

Gounod, Serenade

Cutler, Minuet

Vierne, 1: Finale

*C. HAROLD EINECKE

PARK CONG., GRAND RAPIDS

68th Recital of Series

Yon's Sonata Romantica

Swinnen, Song of Autumn

Bach, Jesu joy of man's Desiring

Jacob, Vendanges

Vierne, Divertissement

Bach-Gounod, Ave Maria

Revery on a hymntune

Widor, 5: Toccata

Notice

Programs for this department will not be accepted later than the first day of the month preceding date of publication.

—THE EDITORS



SACRED TO THE MEMORY OF JOHN SEBASTIAN BACH

The organ in St. Thomas' Church, Leipzig, of which "the original console only has been replaced . . . the original Silbermann organ, which still exists, in the Thomas Kirche, where Bach was organist for so long. The Bach cantatas that are given here during the season every Saturday afternoon are magnificently done, and with all the original settings of church and organ." Gunther Ramin, who now plays this historic organ, arrives in America for a concert tour early this month, and will bring the best opportunity we have yet enjoyed of experiencing the Bach traditions.

JOSEPH H. GREENER

FIRST BAPTIST, MARTINS FERRY, O.

Bach, Fantasia and Fugue Gm
Bach, Hark a Voice Saith
Greener, Scherzo A
Yon, Echo
Ward, Toccata F
Sellers, An Evening Idyl
Widor, 6: Allegro

GODFREY HOFFMANN

IMMANUEL LUTHERAN, BALTIMORE

Bach, Prelude and Fugue Bf
Bach, Sonatina God's Time is best
Bach, Rejoice ye Christians
Lord hear the voice
The day is so friendly*
Ferrari, Tambourin
Clerambault, Prelude
Pleyel, Adagio
Mendelssohn's Sonata 2*
Dickinson, Memories
McAmis, Dreams
Bonnet, Romance
Clokey, Canyon Walls

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL, CLEVELAND

Sunday Series 5:00 p.m.

Bach, Prelude and Fugue Am
Grace, Reverie on University
Bossi, Colloquy with Swallows
Rogers, Concert Overture Bm
Bonnet, Romance sans Paroles
H. A. Matthews, Finale Dm

*Weitz, Regina Pacis
Hagg, Calme du Soir
Dethier, Scherzo
Bach, Hear the Voice
Bach, Prelude and Fugue Em
Bairstow, Evening Song
Swinnen, Sunshine Toccata

*Dupre, Prelude and Fugue E
Torres, Communion
Weitz, Stella Maris
Bach, Hear the Voice
H. A. Matthews, Toccata Gm
Handel, Largo
Dethier, The Brook

*MISS ADELAIDE M. LEE

FLORIDA COLLEGE FOR WOMEN

Bach, Arioso
Bach, Prelude and Fugue Am
Corelli, Gigue; Sarabande.
Rameau, Rondeau d'Auvergne
Franck, Pastorale
Kroeger, Marche Pittoresque
Dickinson, Old Dutch Lullaby
Bonnet, Romance sans Paroles
Fletcher, Festival Toccata

LAVAHN MAESCH

LAWRENCE CONSERVATORY

Schubert, Ave Maria
Bach, Lord Christ the only Son
Bach, Come Redeemer of our race
Clokey's Fireside Fancies
Franck, Chorale E
*Burdett, Christmas Meditation
Bach, Good Christian men rejoice
Bach, O hail this brightest day
Tchaikowsky, Dance of Reed Flutes;
Arab Dance; Dance of Candy
Fairy.

Schminke, March of Toys
Guilmant, Two Variations on Carol
Guilmant, Noel Languedocin
Bonnet, Fantasie on two Noels
*Dubois, March of Magi
Bach, To Shepherds as they watched
Bach, A Babe is Born
Bach, Jesu Priceless Treasure
Franck, Pastorale
Yon, Christmas in Sicily
Yon, Gesu Bambino
Harker, Christmas Pastoral

*HUGH McAMIS

ST. JAMES, DANBURY, CONN.

Bach, Day is so Friendly
Widor, 4: Andante Cantabile
Martini, Gavotte
Handel, Largo*
Schubert, Unfin. Sym.: Mvt. 1*
McAmis, Dreams
Clokey, Canyon Walls
Tchaikowsky, Arab Dance;
Dance of Reed Pipes.

Elgar, Pomp and Circumstance

ERNEST L. MEHAFFEY

ST. LAWRENCE UNIVERSITY

Handel's Water Music
Jongen, Improvisation Caprice
Brahms, Rose Bursts Forth
Vierne, Carillon
Dickinson, Berceuse
Lemare, Lead Kindly Light
Bubeck, Fantasia
Meale, Fountain Melody
Boccherini, Minuet
Mulet, Thou art the Rock

LAWRENCE J. MUNSON

OLD FIRST REFD., BROOKLYN

Bach, Toccata and Fugue Dm*
Munson, Choral Variations
Dienel, Pastorale*
Lalo, Spanish Sym.: Mvt. 1*
Guilmant, Scherzo

THOMAS A. POLLOCK

POMONA COLLEGE

*DuMage, Grand Jeu
Bach, Andantino

Bull, Praeludium
Scheidt, Chorale
Purcell, Voluntary
Couperin, Benedictus
Bach, Fugue Ef
*Bach, Toccata Dm
Couperin, Rondo
Scheidt, Cantilena
Marchand, Tierce en Taille
Buxtehude, Fugue C
Bach, By Babylon's Wave
Froberger, Capriccio

These two programs are taken from a series given Thursdays at 5:00 under the name College Vesper Services; a Reading is a part of each program, coming just before the last organ solo.

***ALEXANDER SCHREINER**

UNIVERSITY OF CALIFORNIA

*Guilmant's Sonata 1
Glazounoff, Elegy
Philipp, Caprice
Grieg, Triumphal March
*Wagner, Tristan Prelude
Bach, Prelude and Fugue Bm
Brahms, Rose Breaks into Bloom
Grieg, Nocturne
Franck, Finale
*Guilmant's Sonata 4
Bach, Prelude and Fugue Em
Ilynsky, Orgies of the Spirits
Nevin, Nightingale
Beethoven, Egmont Overture
*Lemmens, Fanfare
Franck, Chorale Fantasie E
Stewart, Whirling Gnomes
Scott, Lotus Land
Colby, Toccata
Wagner, Good Friday Music

Wagner Program

Parsifal Prelude
Tannhauser Overture
Meistersinger Prize Song
Dreams
Ride of Valkyries

Tchaikowsky Program

Marche Slav
Romeo and Juliet Overture
Sym. Pathétique: Finale

HENRY F. SEIBERT

TRINITY LUTHERAN, NEW YORK

Bach Program

Blessed Jesus at Thy Word
If thou but suffer God to guide
Wake awake for night is flying
In dulci Jubilo
Fugue Ef

O Sacred Head now wounded
E'er yet the Dawn
Fantasia and Fugue Gm

Mr. Seibert's program gave the author and date of each chorale used in the program, upon which Bach's choralprelude or other work was based.

HERMAN F. SIEWERT

ROLLINS COLLEGE

Bach, In Thee is Gladness
Sibelius, Valse Triste

Palmgren, May Night
Dethier, The Brook
Wagner, Tristan Prelude
Widor, 5: Toccata
*Noble, Dominus Regit Me
Liszt, Les Preludes
Schubert, Unfin. Sym.: Mvt. 1
Kinder, Serenade
Korsakov, Song of India
Guilmant, Son. 5: Allegro Appas.

Tchaikowsky Program

Nutcracker Suite: March
Pathétique Sym.: Andante
Waltz of Flowers
Sym. 5: Andante Cantabile
Sym. 4: Finale

THEODORE STRONG

AUDITORIUM, SAN FRANCISCO

Hymntune improvisation
MacDermid, In my Father's House
Schubert, Omnipotence
Hymntune improvisation
Goltermann, Andante
Hymntune improvisation introducing five themes of other church compositions

Improvisation on new hymntune

The above program was played for a Christian Science meeting.

C. S. BENEVOLENT HOME, S. F.

Mason, Dawn
Shure, Mirror Reflecting Pool
Stoughton, Where Wild Judea
Improvisation on three church songs
Clokey, Twilight Moth
Bairstow, Evensong
Felton, Sundown

DR. LATHAM TRUE

CASTILLEJA SCHOOL

Barnes' Suite Op. 25
Loud, Reverie
Warner, Sea Sketch
Serenity
An Antique Rug
Prelude Tragique

***THOMAS H. WEBBER**

STAMBAUGH AUDITORIUM

Dethier, Prelude Em
Clerambault, Prelude
Bach, Fantasia Gm
Holmes, Am Mer*
Dethier, Menuet
Thiele, Theme and Variations*
Wagner, Tristan: Liebestod
DeLamarter, Carillon
Jepson, Pantomime
Vierne, 1: Finale

HOMER E. WILLIAMS

DE WITT CLINTON, NEW YORK

Bubeck, Meditation
Bach, Arioso
Wagner, Lohengrin Prayer
Nevin, Venetian Love Song
Dvorak, Humoresque
Massenet, Thais Meditation
C. A. Stebbins, In Summer
Liszt, Andante Maestoso

NESTA WILLIAMS

MISSOURI M. E., COLUMBIA, MO.

Dubois, **Toccata: Chant Pastoral.
Franck, Chorale E

Vierne, Arabesque; Finale 1.
Bach, Jesu Joy of Man's
Bach, **Fantasia and Fugue Gm
Wagner, **Dreams
d'Antalfy, Sportive Fauns
Dvorak, Indian Wail
Guilmant, **Marche Religieuse

Advance Programs

***E. POWER BIGGS**

CHURCH OF COVENANT, BOSTON

Jan. 16, 8:15

Handel's Concerto F
Vierne, 2: Scherzo
Franck, Prelude-Fugue-Variation
Franck, Piece Heroique
Karg-Elert's Suite (mss., 8 mvts.)
Debussy, Petite Suite: Ballet
Liszt, Ad Nos Ad Salutarem

This is the fourth in a series of five monthly recitals by Mr. Biggs as guest of Henry R. Austin, organist of the church.

HUGH PORTER

SECOND PRESB., NEW YORK

Jan. 8, 4:00 p.m.

Corelli, Prelude and Sarabande
Byrd, Pavane; Woods so Wild.
Mozart, Fantasia Fm; Minuet.
Kuhnau, Herzlich thut mich
Handel's Concerto 1

Jan. 15, 4:00

Purcell, Voluntary 100th Psalm
Frescobaldi, Toccata l'Elevazione
Couperin, Soeur Monique
Buxtehude, Prelude-Fugue-

Chaconne
d'Aquin, Noel
Muffat, Toccata
Tenaglia, Aria
Trad., Prologue de Jesu
duMage, Grand Jeu

Jan. 22, 4:00, Bach

*Organ Music Influenced by
Other Instrumental Forms*

Prelude and Fugue Dm (Prelude suggests harpsichord, Fugue transcribed from violin sonata)
Sonata 3 (Originally for cembalo with pedal; Adagio is also written for clavichord, flute, and violin, in Concerto 8)

Toccata-Adagio-Fugue (Influenced by Italian orchestral suites)

Pastorale F (Written for pedal-cembalo)

Concerto G (An elaboration of a violin concerto, formerly ascribed to Vivaldi, but now believed to have come originally from the pen of Duke Johann Ernst)

Jan. 29, 4:00, Bach

Choral Forms

The Klavierübung (Choralpreludes on the Catechism Hymns. There are two preludes on each chorale, a large one illustrating by sublime musical symbolism, and a smaller one of bewitching simplicity ad-

dressed to children—as was the smaller catechism. Only one will be played.)

Introduction: Prelude Ef
Trinity: Kyrie (larger)
Commandments (smaller)
Faith: Nicene Creed (larger)
Lord's Prayer (smaller)
Baptism (smaller)
Penitence: Psalm 130 (smaller)
Communion (smaller)
Conclusion: Triple-Fugue Ef
Choralprelude, O Lord have mercy
Toccata F

The comments are taken from Mr. Porter's programs. The chorales in each case will be sung immediately before the organ pieces. The first two programs present composers of the 17th and 18th centuries. The Jan. 22nd program "demonstrates the influence that music for other instruments had on Bach's organ music in regard to forms, color, phrasing, and general style. Known as the greatest composer of pure organ music, it is interesting to note Bach's use, directly as well as imitatively, of foreign material in constructing his compositions for organ."

ARTHUR W. QUIMBY

CLEVELAND MUSEUM OF ART

Jan. 1, 8, 15, 22, 29, 5:15 p.m.

Bach, Toccata-Adagio-Fugue C

Bach, Old year now has passed

Marcello, Psalm 19

Dupre, Cortege et Litanie

PARVIN W. TITUS

CLEVELAND MUSEUM OF ART

Jan. 11, 8:15, Bach Program

O God Thou Faithful God

Jesu my chief Treasure

When in the hour of Utmost Needs

Prelude and Fugue Gm

Son. 5: Allegro

O Lamb of God (in F)

O Lamb of God (in A)

Passacaglia

HERBERT RALPH WARD

ST. PAUL'S CHAPEL, NEW YORK

Jan. 3, 1:00

Vivaldi, Con. Gm: Adagio

Clokey, Canyon Walls

Bach, Prelude and Fugue Cm

Sydney Overton, Cavell

Rheinberger, Fant. Son.:

Grave and Allegro

Jan. 10, 1:00

Clokey, Wind in Pine Trees

Guilmant, Fuga alla Handel

Karg-Elert, Harmonies du Soir

Wagner, Fire Magic

Bach, Blessed Jesus we are here

Widor, 5: Andante Allegretto

Jan. 17, 1:00

Guilmant, Son. 4: Andante

Sibelius, Finlandia*

Bach, Son. 3: Largo e Dolce

Liszt, March of Crusaders

Jan. 24, 1:00

Rheinberger, Son. Op. 184: Cantilene

Deshayes, Caprice A

Tchaikowsky, Album Leaf

Bach, Prelude and Fugue Em

H. R. Ward, Danse Antique; In

Temple.

Widor, 2: Finale

Jan. 31, 1:00

Brahms, Ave Maria

Nevin, Will o' Wisp

Handel, Con. Bf: Allegro

Wagner, Tristan: Liebestod

Liszt, Prelude and Fugue on B-a-c-h

Recitals are given every Tuesday

noon, guest organists playing

through Mr. Ward's summer ab-

sence. Cavell is an Ode to a Heroine

and is played for the first time Jan. 3.

"An organ of rare quality," says Trinity Parish Year Book, "was built by the Skinner Co., within the unusual and beautiful mahogany organ case which remains in its original shape and size." The new organ was installed in 1929; the case was imported from England in 1802.

"Many people of all kinds attend these recitals," the Year Book continues. "Most of them are young people who give up half their lunch-hour to listen to fine music . . . They seem glad to come into the church to escape the turmoil of the streets and offices and to be refreshed in the quiet of the church."

—CROSS LIGHTING—

An illuminated Cross furnished the lighting in Memorial Evangelical, Carey, Ohio, for a musicale directed by Mrs. Famee Elmer Shisler, Miss Lorene Shisler accompanist, when Ashford's "Prince of Peace" was the major work. The prelude was Dubois' Alleluia, after which "Holy Night" was sung unaccompanied in the distance, and immediately afterwards the choir entered without singing. The postlude was Handel's Hallelujah Chorus, played with full lighting. The illuminated Cross as the sole lighting contributed greatly to the impressive atmosphere.

—CHARLES H. PARSONS—

We regret to record the death of Charles H. Parsons, Dec. 9, in his 90th year, at his home in Brooklyn, N. Y. He was born in Hartford, Conn., but spent 70 years in Brooklyn, playing the organ there over 25 years.

GUNTHER RAMIN

ORGANIST of the CHURCH OF ST. THOMAS, LEIPZIG
ORGANIST of the GEWANDHAUS ORCHESTRA, LEIPZIG
PROFESSOR OF ORGAN at the LEIPZIG CONSERVATORY
PROFESSOR OF ORGAN at the STATE HIGH SCHOOL, BERLIN

SOME IMPRESSIVE QUOTATIONS

"mastery of execution.." — "holy reverence and passion.." — "amazing knowledge.." — "masterful richness of concentration.." — "blessed by the gods.." — "technique of a genius. He is overwhelming.." — "greatest genius of the organ today.." — "high above the sphere of the interpreter.." — "unsurpassed.." — "in a class by himself.." — "technical difficulties simply do not exist.." — "a genuine inspiration.." — "the highest degree of perfection.." — "an incredible ability to recreate.." — "exalted above all praise.."

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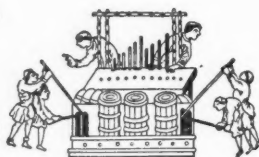
NEW YORK CITY

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From January 10 to February 26

Notes &

Reviews



Editorial Reflections

Let's Go To It

JUST THREE things furnish the basis of income for the average organist: repertoire; organ and choir; artistic style. With a stock in trade so limited, the importance of each individual item is vastly increased.

Reading pages of service and recital selections may be dull business but it is profitable. He who knows only what he himself has discovered is rather an ill-informed individual, compared to the man who knows in addition a great deal about what other men have discovered. That is the advantage of carefully selected and intelligently presented pages of programs. The majority of our readers realize the necessity of representing all tastes, all types, all styles in these program pages. Consequently, judged by the viewpoint of an intelligible verdict on contemporary music, our program pages are even more reliable than our prized pages of music reviews, though they are much more difficult to digest.

After repertoire come organ and choir. I do not know any organist who is not constantly trying to improve his choir by securing more or better voices, be it a volunteer or professional organization. That is as natural as it is for him to constantly seek more interesting music to present. And in recent years we have seen more of this same urge come into the organ-building realm as well.

The two greatest church organs in America are both of them the direct result of an organist's urge to have a better and greater organ at his command. In neither case would the institutions themselves have devoted even half the appropriations for such instruments. Mr. Lynnwood Farnam was responsible for the splendid Casavant in his Boston church; he fathered it, found the funds, and directed the whole pro-

ceedings. This month Mr. Raymond Nold is beginning to see the result of his own similar activity in behalf of an adequate organ for the highest of high churches in New York City—St. Mary the Virgin. Mr. Nold has emphatic tastes and ideas; the new Aeolian-Skinner organ precisely reflects them.

When organs were simple affairs there wasn't anything an artistic builder could do but concentrate on ensemble, and a few ensembles were indeed superior. Their superiority has not yet been downed. But since the world's leading builders have been giving so much attention to tone qualities and action, an organ is not quite such a simple matter; today there are a great many varieties of excellence, no one of which is precisely like any other.

We must bear this in mind when hearing modern instruments. It would be unwise to narrow our horizon to such extent as to think ours was the only true brand of excellence. Mr. Nold is letting you and me have our brand of excellence while he concentrates on a perfection of the precise brand he has chosen. New York City is increasingly fortunate in possessing perhaps a wider variety of organ excellence than any other one city can boast.

A surprising thing is the rapid increase of organ-building interest and personal effort among organists. No longer content with whatever organ the church happens to give them, they are taking active steps to find the means of securing better instruments, just as they are so persistently building up better choirs. It's an encouraging sign. The church with the best organ, the best organist, the best choir, the best minister, will certainly prosper above other churches in its district. Official boards are beginning to understand.

St. Mary's Episcopal Church has two organists, though Mr. Nold

functions only as a director and Mr. George W. Westerfield, wellknown throughout the east, officiates at the organ. Visitors to New York should attend a St. Mary's service, and attend with an open mind. It is a high church, very high. In spite of the vast quantity of exacting music Mr. Nold must present each season, he maintains a quality that commands respect.

The new year 1933 is one of vast opportunity for the church organist. Dogma and creed no longer hold attention; the service that attracts congregations is not the one given to the discussion of a creed, but the service that brings undeniable spiritual and mental values (the two are in reality one). And these can much better be attained through the agency of classic music than by a mere tune. What we need now is more and better work from organs, organists, and choirs. Downward salary readjustments are but an indication that this more and better work is more sorely needed now than ever before. And in the last analysis, nothing brings quite the happiness that comes through the most splendid performance of any work we are given to do. Therein is true joy. Let's go to it with confidence as the year wears on.

—ST. LOUIS A.G.O.—

C. Albert Scholin entertained the chapter Nov. 28 with a recital in the Second Presbyterian, in which he played his own Sonata.

—VAN DUSEN CLUB—

The Club, composed of pupils of Frank Van Dusen of the American Conservatory, Chicago, is giving a series of recitals in various Chicago churches; the first in Second Presbyterian, Oct. 24, and the Second Nov. 29, Grace Episcopal, so well attended that chairs in the aisles were necessary. At this meeting 14 organ pieces were played by Whitmer Byrne, Harold Cobb, Burton Lawrence, Mercie Heise, and Edward Eigenschenk. The January meeting is announced under its proper column of this issue.

Phonograph Records

A Column of Review of Fine Organ and Choir Recordings

By WILLARD IRVING NEVINS

VICTOR ALBUM M-138

Bach, "St. Matthew Passion."

As Given in

St. Bartholomew's, New York

Directed by

Dr. David McK. Williams

NOT OFTEN must one arrive, if he is to secure a seat, one full hour before the appointed time; but many have learned to their sorrow that such a fact faces them if they are to be among those who crowd the spacious St. Bartholomew's of New York City when, during Holy Week, the "St. Matthew Passion" is sung.

And there is an audience that has assembled not to heap adulation upon the conductor, soloists or chorus, all of whom are most deserving of it, but to sit in reverence as the story of the Passion is told in the unsurpassable beauty of the Bach setting.

Countless numbers have been moved deeply by the devotional spirit of the annual performance at St. Bartholomew's under the direction of Dr. David McK. Williams. Although confronted by almost unsurmountable difficulties in undertaking such a task in a great church auditorium, the Victor Company through its recording of last spring has now preserved with no mean success the magnificence of one of those performances. Think of what that means to the busy organist who has no opportunity of escaping from Holy Week duties. Or to the numberless thousands of laymen, who may never find it convenient to attend a public performance. It is hoped that these records may continue to spread an ever increasing admiration and affection for this work which Sir Hubert Parry terms the most beautiful expression of a beautiful phase of religion.

If there are still those who remain cool to the beauties of Bach's music, we suggest, as one method of dispelling that feeling, the hearing and rehearing of this Victor recording.

Before we consider the discs it may be of interest to review very briefly the history of the Passion.

The first phase of that history deals with the period when the Passion story was simply read as we would reverently read any passage from the Scriptures. During the fourth century tradition tells us that the Passion according to St. Mat-

thew was recited on Palm Sunday and that of St. Mark was reserved for Wednesday of Holy Week. During the eighth and ninth centuries that of St. Mark was given to Tuesday while that of St. John was read on Good Friday. Edward Dickinson states that the German Passion-music grew out of this mere recitation, without histrionic accessories, of the trial and death of Christ.

With the advent of the Gregorian chant a new development took place. The words of the individual characters of the story were intoned by separate priests and the group utterances were sung in unison by a small band of ministers.

In the sixteenth century with the growth of the Netherland school of music, two forms of musical settings flourished: they were the motet and the dramatic. In the first the chorus rendered the entire text while in the second the words of the Evangelist and Jesus were given by one person in what was known as the Gospel Tone. The cries and ejaculations of the people were rendered by the chorus. The first German composition in this dramatic style was written by Johann Walther and was performed on Palm Sunday in 1530.

With the advent of opera in Hamburg in 1678 there was another great change in the style of Passion music. It will be remembered that the opera was originally founded for the presentation of religious drama. However it did not function as such for a very long time. But it did bring about a condition whereby the composers of that period wrote for both the opera and church. For a time during that period of unsettled conditions in church music they turned so far from the religious spirit as to discard from church cantatas all words drawn from the Bible or hymnal. Neumeister's Madrigal Cantata texts were famous.

A notable Passion in the theatrical style was produced in Hamburg in 1704. It contained the poem, Daughters of Zion, which was used later by Bach in his Passion text.

The year 1712 witnessed the advent of a Passion poem by Brockes. That poem kept more closely to the words of the Bible and choral strophes were introduced for the first time. Handel made use of this text in 1716.

So we have come quickly to the time when Bach gathered together all that had gone before, discarded what he thought unfit, added what he thought most necessary to give us the dramatic text of the "St. Matthew Passion" as we know it today.

It was written under his direction by Picander who retained the Brockes Daughters of Zion and furnished the words for the arias.

Of course we now have the words of the individual personages taken by different singers and the words of the groups by the chorus. This dramatic plan of the Passion by Bach is called a masterpiece by Dr. Schweitzer. He also points out in his fine book on Bach how Bach has, at certain places in the text, caused the narrative to halt while the scene just recited is made the subject of pious meditation through the means of a beautiful aria; also that at other points the reflective emotions of the spectators are expressed by the chorales. Bach selected these chorales and according to Dr. Schweitzer his choice in each instance was perfect.

The Bach "Passion" was first performed on Good Friday in 1729. It was altered considerably by the composer and again given under his direction in 1740. Although it was heard in Leipzig even after his death it did not become known to the outside world until one hundred years later when it was given in Berlin under Mendelssohn.

The "St. Matthew Passion" as sung at St. Bartholomew's is a slightly abridged edition edited by Dr. Williams and published by Gray. Only one chorale, one recitative, one very short chorus and a few interludes have been omitted from this edition in the Victor Album M-138.

A fine recording of the organ prelude to the first chorus, "Come Ye Daughters," makes an impressive beginning for this great work. When we consider the difficulties entailed in both the performance and the recording, the work (in the first number), of the first and second choruses, together with that of the soprano ripieno carrying the chorale melody "O Lamb of God," is remarkably clear. Undoubtedly, to be heard to the best advantage this chorus should be played in the automatic arrangement of standard records, or better still on the long-playing ones. It is put out in both forms.

With the first recitative for tenor and bass we realize with what fidelity the disc has preserved these solo voices. The reality is almost uncanny.

Record No. 3 in the standard set brings the first of the chorales, which to many are the supreme utterances of the whole Passion music. In words, melody and harmonization they provide lofty thoughts for meditation.

No. 4 carries more excellent recitative and chorus work and then we come to the first soprano aria, "Bleed and Break." Here we have only one regret and that is that the organ accompaniment does not come through as well as the solo voice, which latter is beautifully reproduced. We can ill afford to lose any of the beautiful backgrounds for the various solos which Dr. Williams so artistically paints with his ideal registration.

Coming to record No. 6 there is more of the delightful recitative singing, and the dramatic chorus, "Lord Is It I?" While all of this is well recorded, we cannot say the same for the chorale, "The Sorrow Thou Art Bearing." In this, for some reason, the men's section of chorus has been given too much prominence. This fault is remedied in the two chorales which follow, on Nos. 8 and 9. Choirmasters will find much to study in the singing of these two chorales.

The present reviewer finds great enjoyment in listening to No. 10. It contains the aria for tenor and chorus, "I would beside My Lord Be Watching." Organ, solo voice and chorus are equally well recorded; surely this is some of Bach's loveliest music.

One might go on and dwell upon the merits of each record but space forbids. There is the deeply felt soprano and alto duet, "Behold My Saviour Now Is Taken," on Nos. 13 and 14. From here on the records give a better balance between solo voice and organ accompaniment. The organ is especially expressive in the aria, "Have Mercy Lord."

Many will turn to No. 20 and find there one of the most moving episodes of the whole "Passion" for there we hear glorious massiveness of both organ and chorus in the chorale, "O Sacred Head." At once follows the "Oh! Golgotha!" aria, and a high level, both in singing and reproduction, is maintained to the end.

The soloists were Ruth Shaffer, Pearl Benedict-Jones, Allan Jones, Frank Cuthbert, and Donald Pirnie. Their work is worth considerable study; we find real lessons in the many phases of vocal technic. It is a pity that their names do not appear on the records.

Dr. David McK. Williams, the noted organist of St. Bartholomew's is responsible for the very high artistic level to which this whole production rises. Let us hope that the success of this recording of the "St. Matthew Passion" will lead the Victor Company to give us more of the

work of our greatest American choirs. The reader will understand that the actual recording was made not in a Victor studio but in the auditorium of St. Bartholomew's Church, New York City, while the work was being sung for an audience that crowded that church to capacity.

BACH-RAMIN-AMERICA

BACH'S SUCCESSOR BRINGS BACH
TRADITIONS TO AMERICA

Probably there are a thousand organists in America today who could and would pay one hundred dollars for the opportunity of hearing Bach play just one number on an organ. And if Bach and Smith were each playing the same six pieces behind a screen it is doubtful if any jury could ever agree as to which was Bach and which Smith. All we have left of Bach are his notes—and tradition.

We in America have the notes; they are as much ours as any nation's. What we have not had is the tradition. Now we are to have something of the tradition of Bach-playing. We get it direct from Bach's own church, from his very organ-loft, from his own actual organ, and from his distinguished successor.

Gunther Ramin probably ranks as the greatest player in Germany. He comes as a concert organist. The world was never so interested in Bach as it is today. Mr. Ramin is steeped in Bach traditions. He has lived in the Bach atmosphere since he was eleven years old, when he became a choir-boy at St. Thomas'. At nineteen he was organist of Bach's church. He is only 34 years of age—born Oct. 15, 1898.

Mr. Ramin arrives in America Jan. 10, will be treated to the usual honorary receptions, and then begin his tour of recitals—Lafayette College, Philadelphia, New Brunswick, Great Neck, Atlantic City, Boston, Andover, Cleveland, Toledo, Montreal, Toronto, St. Louis, etc. etc. His New York recital will probably be played in Wanamaker's, on the 17th or 18th.

Here indeed is a great work of genuine cultural values in behalf of the whole organ world, which the various official chapters and branches of our fraternities can sponsor and carry through to success in their respective cities.

By courtesy of Dr. William H. Barnes, of our Editorial Staff, we are able to present a photograph of the organ and organ loft of St. Thomas' Church in Leipzig, where Bach played, where Ramin now

plays, and where Dr. Barnes himself had the honor of playing on Bach's old organ while he was abroad last summer.

The following compositions of Bach will be among those played by Mr. Ramin on tour; it is published for the benefit of students who may want to study these things before hearing Bach's successor perform them:

Toccata-Adagio-Fugue C

Toccata and Fugue Dm

Passacaglia

Prelude and Fugue D

Pastorale F

Choralpreludes:

Nun freut euch, Trio, G

Herzlich thut mich verlangen

In dulci jubilo

An wasserflüssen Babylon G

Events Forecast



JANUARY

Radio: 28, 6:50 p.m., talk by Arthur W. Quimby, Cleveland Museum, WHK, on German Organs from Bach to Ramin.

New York: 8, 4:30, Ernest Mitchell recital, Grace Church.

Do.: 16, Dr. David McK. Williams recital, St. Bartholomew's; hour not stated.

Chicago: 23, 8:15, Van Dusen Club members in organ concert, Bethel Swedish Lutheran, Ralph Peterson and his choir in unaccompanied numbers.

Great Neck, L. I.: 9, 8:15 p.m., Gunther Ramin recital, All Saints, no tickets required, Hall organ.

Pittsburgh: 19, 8:30, Wm. H. Oetting recital, Pitt Musical Institute, see p. 683, Nov. T.A.O.

Cleveland: 9, 8:00 p.m., Guild social and card-party, Church of Covenant, to raise money for coming convention of A.G.O. in Cleveland next June.

Do.: 11, 8:15, Parvin Titus recital, Museum of Art, Bach program.

Do.: Feb. 1, Gunther Ramin recital, Museum of Art.

—DALLAS, TEXAS—

Texas A.G.O. met at the home of Mrs. J. H. Cassidy for its December festivities and enjoyed a program of organ music. The chapter will entertain the tri-state convention April 25 and 26, when Oklahoma and Kansas members go to Dallas.

—DEDICATION IDEA—

For the dedication of the First Baptist, Wilkes-Barre, Pa., including the 3-32-42 Austin (stoplist on p. 494, Aug. T.A.O.) an interesting novelty was made of the dedication of the Chimes. With the congregation seated, the minister read 20 verses of Scripture, each verse accompanied by the striking of one note of the Chimes, beginning at the lowest and progressing by semitones to the highest.

Harold J. Poad, organist of the church, introduced many guest organists during the week of dedication festivities, the week including the dedication recital by Charles Raymond Cronham (program in proper column of this issue), and services devoted to: the dedication of the church, dedication of the organ (with Mr. Cronham's recital), dedication of the Chimes, denominational night, community night, music night, young people's night, and two closing services.

What the booklet calls Chimes is in reality a tower Carillon built by J. C. Deagan Inc., consisting of 20 "ponderous tubular bells tuned with scientific meticulous accuracy," and the church with justifiable pride points out that "the Carillon chosen for our church tower is thoroughly an American product, created by an American inventive genius." Ramon Borroff provided a program of Carillon music and Marie Borroff was guest organist for this service.

The tower Carillon is played by the organist, from a miniature key-

board placed with the console, but the organ specification also includes Chimes in the Echo chamber, playable from Great and Choir.

Among the especially appropriate titles for dedication services we note the following:

Noble, Prelude Gloria Domini
t. Open the gates, Knapp
Open ye the gates, Nevin
Hallelujah Chorus, Handel

—SUNRISE N.A.O.—

The newest division of the N.A.O. sets the pace for name. It's appropriate in many ways. Dec. 6 it set the up-and-coming pace by presenting Fernando Germani in recital in Garden City Cathedral, Long Island, N. Y., by courtesy of Maurice Garabrant, organist. The Cathedral was filled, "from choirstalls and chancel steps to the rear door, and overflowing to the portico and down the long walk to the street." Mr. Germani achieved a triumph: "In some of the lighter programmatic numbers, one could actually visualize the story of the composition, so delicate and clear did the well-defined melodies and motives phrase into pictorial description." Bernard R. LaBerge, who has brought many world-famous organists to America, was the principal speaker at the dinner prior to the recital.

The new chapter's initial public meeting was held Nov. 29 at the estate of Arthur Williams, when Dr. Charles Heinroth played a group of solos on the Estey residence organ.

—A PREMIERE—

Vaughan Williams' "Magnificat" written for women's chorus, contralto and flute solos, and orchestra, had its first American performance Dec. 11 at Vassar College, directed by E. Haro'd Geer, Miss Lillian Horton organist, Miss Dorothea

Cheney pianist, playing an accompaniment adapted by Mr. Geer direct from the orchestral score.

—AN APPEAL—

"Dr. Sigfrid Karg-Elert is mortally ill and in dire need. Dr. Walther Roethig, Flossplatz 32, Leipzig C 1, Germany, has been authorized to solicit funds from the American friends and admirers of the composer."

This excerpt from a letter speaks for itself. All who have played, enjoyed, or profited by the beautiful organ compositions of Dr. Karg-Elert now have a golden opportunity to express their appreciation in a way that will mean a very great deal, to the giver as well as to the receiver.

—PRIZE TO ROME—

American Academy in Rome, 101 Park Ave., New York City, announces its 13th annual competition for the three-year scholarship. Applicants must be unmarried men not over 30 years old, be citizens of U. S. A., file application not later than Feb. 1, and before March 1st submit compositions for orchestra and string quartet. Winner receives about \$1500 annually for three years.

—NORRISTOWN, PA.—

John H. Duddy, Mus.Bac., gave "The Messiah" in three sections Dec. 4, 11, and 18, with a lecture on Handel at each musicale and introductory remarks to the section being performed. Dec. 25 the choir gave a pageant, with 50 choristers and 15 instrumentalists, on a program of works by Handel, Bach, Corelli, Gounod, etc. Mr. Duddy's January and February programs will feature musicales with the assistance of distinguished artists.

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New York City

St. Mary's Opening

Jan. 11 at 8:15 Palmer Christian plays the opening recital on the Aeolian-Skinner in the church of St. Mary the Virgin, 145 West 46th Street, New York. Mr. Christian's program (not at the moment available for publication) will be followed by four classic programs herewith noted. The unusual character of this organ and the programs and players represented make this an event of greatest importance.

The unusual interest aroused in this organ is that it represents a type of ensemble that is considered by many to represent what the true church organ of the future should be. Those who attend this complete series of five recitals will be well repaid, for they will have an authoritative opinion on this vexing question of classic ensemble.

ERNEST WHITE
ST. MARY THE VIRGIN, NEW YORK
Jan. 18, 8:15

Bach, Deck thyself my Soul
Bach's Concerto G
Grace, University Revery
Franck, Chorale 1
Karg-Elert, Cathedral Windows;
Kyrie Eleison; Ave Maria;
Resonet in Laudibus.
Maleingreau, Praetorium Tumult
Dupre, Magnificat Verset
Honegger, Fugue Csm
Karg-Elert, Lord Jesus Christ

Jan. 25, 8:15
Greene, Voluntary C
Couperin, Soeur Monique
Bach, Fugue Ef
Parry, Martyrdom Prelude
Wood, Carey's Tune Prelude
Baird, Pange Lingua Prelude
Franck, Chorale 2
Brahms, Savior of my Heart
Brahms, My inmost heart Rejoiceth
Brahms, O Blessed Faithful Spirits
Mulet, Nef; Vitrail.
Karg-Elert, Legend of Mountain
Vierne, Westminster Carillon

Feb. 1, 8:15
Bach, Sinfonia, I Stand Before
To Shepherds as they Watched
Our Father in Heaven
A Saving Health to us
Prelude and Fugue Bm
Sowerby, Carillon
Franck, Chorale 3
Jongen, Priere
Karg-Elert, Cathedral Windows;
Adeste Fideles; Saluto Angelico;
Lauda Sion.

Vierne, Scherzetto; Communion.
Dallier, Electa ut Sol

Feb. 8, 8:15
Bassani, Larghetto
Roseingrave, Allegro Pomposo
(Son.)

Arne, Flute Solo (Son.)
Wesley, Largo
Pachelbel, From Heaven High
Bach, Partita Cm
Franck, Prelude-Fugue-Variation
Brahms, A Rose breaks into Bloom
My Jesus Thou who Didst
O World I e'en must Leave
Vierne, Divertissement
Karg-Elert, Landscape in Mist
Franck, Final Bf

—NEW YORK NOTES—

Radio City Theaters in the new Rockefeller City announce Erno Rapee as director of music, with

Joseph Littau (an organist) as one of the conductors, and Lew White as staff organist.

Miss Lilian Carpenter presented five pupils in an organ concert Nov. 28 in Church of the Comforter.

Dr. Clarence Dickinson gave a candle-light service Dec. 19 in Union Theological Seminary; Handel's 'Messiah' was given Dec. 14.

Henry Hall Duncklee in West End Collegiate used Nevin's 'The Adoration' Dec. 11, his fourth performance of this cantata which is said to have been given in six thousand churches.

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voices, and this model choir is put through actual training and rehearsal precisely as in practical church work. The course which Mr. Ross concluded in December enrolled many visiting organists, some of them known throughout the east.

—COVER PLATE—

Our plate this month is taken from the Art of Organ Building, by Dom

Bedos, published in Paris in 1756. This is the book to which Dr. Barnes refers in his present article. The original of our plate is a drawing so large that it could be included in the Dom Bedos book only by use of an ingeniously folded page. The drawing is supposed to show the complete working parts of an organ.

—PARVIN TITUS—

Mr. Titus makes a brief eastern excursion this month for recitals—Jan. 11 in Cleveland, 15 in Princeton, and thence to New York for a recital in Wanamaker Auditorium.

—BACH—

Bach's "Christmas Oratorio" has been having some notable renditions:

Dr. Clarence Dickinson, Brick Presbyterian, New York, Dec. 11.

N. Lindsay Norden and his Brahms Chorus, Baptist, Temple, Philadelphia, Dec. 5.

Carroll W. Hartline and his Reading Choral Society, Rajah Theater, Reading, Pa., Dec. 12.

—PRINCETON UNIVERSITY—
Handel's "Messiah" was sung by the Westminster Choir School under the direction of Dr. Williamson, with David Hugh Jones at the organ, in Princeton University Chapel Dec. 13 at 8:00 and Dec. 18 at 4:30. For the Sunday rendition over 2000 persons crowded the Chapel.

—FRANK H. MATHER—

Nov. 29 Mr. Mather presented his pupils in a concert in St. Paul's, Paterson, N. J., before an audience of 500, in a program including Mr. Mather's Elegy and works of Rogers, Dickinson, Guilman, Karg-Elert, etc. The organists were Miss Bertha Wulsteen, Miss Florence Stokes, Miss Mary Lydon, and Henry R. Toft, Jr.

—WILL A. WATKIN—

The Rotary Club of Dallas, Texas, paid tribute to their fellow-member Will A. Watkin, for 37 years organist of the First Baptist, and a leader in music enterprises of Dallas since making his residence there in 1882. On the occasion of the honors Mr. Watkin was confined home by illness, but his daughter, Mrs. Fred B. Ingram, represented him and honors were paid by proxy. The Will A. Watkin Co. have represented Hillgreen-Lane organs for many years with great success.

—NEW ENGLAND A.G.O.—

H. Augustine Smith addressed the chapter Dec. 12 on his recent experiences in Brazil, in "organizing a chorus during a South American revolution."

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Volume 1, Nos. 1 to 12

January to December, 1918

CONTENTS:

11 full-page Console photographs and 8 smaller ones;
21 full-page Personal portraits and 58 smaller ones;
12 full-page general photographs and 39 smaller ones;
234 illustrated excerpts from current organ and choir music;
1 full-page drawing and full measurements of Audsley-Willis Pedal
Clavier;
Lynnwood Farnam's organ in Emmanuel Church, Boston—the article
that sold out a whole edition;
Charles Heinroth's "Emotional Element in Bach"—a master article;
and 5 other articles by Dr. Heinroth;
Sidney C. Durst's "Spanish Organ Music"—two articles;
Illustrated biographical sketches of such famous men as: H. J. Stewart,
Charles Heinroth, Samuel A. Baldwin, Clarence Dickinson, Arthur Foote,
etc.;
Console photos and specifications of the organs in Yale University, the
two Portlands' Municipal Auditoriums, Old Trinity (New York)—a relic of
the past, San Francisco Municipal, Balboa Park's out-door organ, Baldwin-
Wallace twin-consoles, etc., etc.;
Walter C. Gale's 8 articles on Choir Training;
Herbert Sanders' 10 articles on Church Music;
Warren R. Hedden's 6 articles on Examinations;
Clement R. Gale's 9 articles on Music Making;
H. Leroy Baumgartner's 10 articles on Organ Building;
Gaston M. Dethier on "Accent and its Production";
R. Huntington Woodman on "Cantatas and Their Renditions";
Walter Henry Hall on "Choral Conducting"; etc. etc. etc.

634 pages — 150 photographs — 234 music excerpts

Volume One, the first year of THE AMERICAN ORGANIST was printed in especially large edition to accommodate those who, not having the advantage of acquaintance with the magazine then, should become subscribers in later years. This surplus edition has been held in reserve and will be released in part during the year. Complete sets of VOLUME ONE, beginning with the very first issue and containing twelve numbers, January to December 1918, may now be obtained at

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—CHILDREN'S CHOIRS—
Mr. and Mrs. A. Leslie Jacobs of Worcester, Mass. have organized a Children's Choir School patterned somewhat after the Flemington Children's Choirs, composed at present of children from Wesley

M. E. where Mr. Jacobs is organist and Central Church where Mrs. Jacobs is choirmaster.

Rehearsals this season are held on Saturdays, from 9 a.m. to 12 noon. Enrollment is rapidly approaching a hundred. The system begins with children of the third grade and carries through the necessary credits to the High-school Choir.

Mr. and Mrs. Jacobs "pay full tribute" to Miss Vosseller of the Flemington Children's Choirs, whom they visited last summer and who proved to be "such a dynamic personality" that the Worcester Children's Choirs have now been organized.

By this union of two churches both congregations gain the direct benefit of the work of two musicians. The first semester is held in Central Church, and the second will be held in Wesley M. E.

ROBERT ELMORE

YON PUPIL STILL IN HIS TEENS
SCORES SUCCESS

Robert Hall Elmore, first mentioned in these pages in 1927 (p. 256, Oct.) is an American youth worthy of attention. He celebrates his 20th birthday Jan. 2, having prepared for it by rounding out his teens with Nov. 26 and 27 performances of the organ part of Handel's "Alexander's Feast" with the Detroit Orchestra; Nov. 28 he was again soloist, playing Yon's Concerto Gregoriano; Nov. 30 he gave a recital in Calvary Baptist, Omaha; and Dec. 1 another in First Presbyterian Lincoln.

Dec. 8 he played the following recital in the Old First Church, Huntington, N. Y.:

Bach, Toccata and Fugue Dm
Bach, Concerto 7
Bach, Passacaglia
Lemare, Concertstueck-Polonoise
Russolo, Chimes of St. Mark's
Guilmant, Cantilene Pastorale
Renzi, Toccata
Yon, Hymn of Glory
Yon, Minuetto Antico
Yon, Concert Study 2

Mr. Elmore returned from his brief western tour with a stack of enthusiastic press clippings. Among them we find one of special value because it was written by Martin W. Bush, wellknown to T.A.O. readers; Mr. Bush said, in the Omaha Bee-News:

"Mr. Elmore has...sufficient maturity of musical insight to merit highest praise...his music becomes truly interesting, being vitalized by rhythmic aggression and sound musical concept...His Bach was mag-

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ing with his remittance the name and address of his teacher.



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The profession in various cities where Mr. Elmore played recently entertained him as guest of honor, Mrs. Truman H. Newberry, wife of the former Secretary and Senator, who has for many years been actively interested in furthering this young American's career, presented him in a recital in the Newberry home before an audience of invited guests.

Here then is an American product (he was born in Ramaputnam, Ind.) worthy of attention. What his future is to be depends only upon himself; certainly he approaches his career with every advantage—distinguished patronage, encouraging public approval, a distinguished teacher's wholehearted backing, and a chance to prove his merit in a field which not many mature professionals have the privilege of entering, namely the concerto. What he makes of all these advantages depends upon his immunity to self-satisfaction, his willingness to pay the full price for success without expecting others to pay it for him, and

a continued solicitation of the criticisms of his teacher. Success is the deadliest enemy known to genius. It stops all but the very few.

—BOSTON NOTES—

Oh my, oh my! Two recent organ recitals and a pain in the neck! In each case a program of much interest. But the playing did not click. Inexpressive playing spoiled the second along with registration that was dark and illy defined. A wonderful technic rode the first performer to his downfall musically. And why will they do it? From now on, the public will be called on to endure all sorts of programs by indifferent players. However, the programs look fine on paper!

The American Choral and Festival Alliance in co-operation with the University Extension Division under the direction of James A. Moyer is rushing its plans to fulfill its laudable purposes in the development of choral consciousness throughout the nation. The president of this organization is Mrs. William Arms Fisher. A survey of the choirs of Boston is now in progress by a committee of very able persons forming a Research Council.

—S. HARRISON LOVEWELL

—WM. J. MORRIS—

William Jacques Morris, pupil of Guilman and the Leipzig Conservatory, died Nov. 20 at his home in Bronxville, N. Y., in his 64th year.

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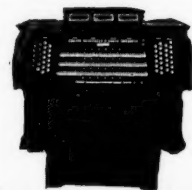
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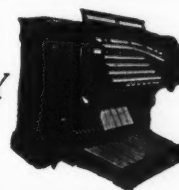
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MEETING ON HYMNS

By REGINALD L. McALL

President of the Hymn Society

The celebration of the tenth anniversary of the Hymn Society in New York for three days in November had three well-defined aims. Commissioners considered five subjects connected with hymnody and hymn singing. The responsibility of those who produce hymns and of those who lead in

their use was recognized by special gatherings. The actual use of hymns by great congregations was demonstrated.

The first session opened with a brilliant address by Carl F. Price, in which he offered this definition: "A Christian hymn is a lyric poem, devotional in spirit and reverent in tone, which is designed to be sung and which expresses the worshipper's attitude towards God, or God's purpose in human life. It should be simple and metrical in form, genuinely emotional and literary in style, spiritual in quality and in its ideas so direct and immediately apparent as to unify a congregation singing it."

The first commission report dealt

with the place of the hymn in the character training and education of youth. Among the vicious tendencies deplored were the use of sentimental effusions and cheap jingles which disgust the youthful taste, trained to appreciate the best in the poetry of all time, and outworn beliefs that no amount of poetic license can make helpful for intelligent and sincere students. One speaker suggested that accurate study of the influence of hymns on the character of children could be obtained by laboratory experiments. The need for stretching the imaginations of children and young people by the use of adult material, selected for its simplicity and the strength of its imagery, was urged.

The second subject for report was the fostering of worthy congregational singing. Direct methods of doing this were explained, and in the discussion some of the difficulties created by the present situation in many churches were frankly stressed. The correlation of the minister, the organist, and the choir, so that the words and music used by the congregation should be significant, worth while and inspiring, was indicated as essential. The typical music committee was described, some sympathy even being expressed for the

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difficult positions in which it is often placed. The obligation resting on the minister for the cultural leadership he can exercise in all the arts of worship, and especially that of music, was clearly brought out. This matter should have further emphasis in our theological seminaries.

The third subject, the influence of hymns on personal life outside of public worship, received special emphasis. Family prayers, the establishment of a definite place for such worship in each home, special services of dedication in setting up a home, the importance of memorizing hymns as an influence on the inner life of the individual, were among the matters touched on. The character of some hymns used on the radio was attacked, and it

was decided to form a special committee to cooperate in bringing radio hymns up to a far higher quality.

Growing out of this came a most interesting paper on the appearance and arrangement of hymn books. The desirability of uniform positions for the indexes, and for the names of the authors and composers was brought out. Realizing with some regret that the majority of our hymnals are now placing the words of the verses between the staves of the musical setting, a strong plea was made for issuing editions with the words only, so that the present generation may not lose the values gained from knowing the words of the hymn as a poem. It was felt that for ease of study and for reading aloud it is essential that the hymns themselves be accessible to everyone in poetic form.

The Hymn Society was fortunate in securing an address on the significance of the old French Psalter from the veteran authority on church music, Prof. Waldo S. Pratt. This year is the 400th anniversary of the appearance of the first metrical Psalms in French, which were from the pen of Clement Marot. Prof. Pratt traced the origin and spread of the work of Marot and his Genevan followers, and he described the way in which this contributed to the spread of the Reformation. His masterly address, representing the results of many years of research, will soon be available as one of the Papers of the Hymn Society.

The second aim of the gathering was attained through two public dinners, one to the makers of hymn books, when at least two dozen of the country's foremost compilers, editors, and publishers of hymnals were present, including men and women active in the Commissions of the Episcopal, Lutheran, Presbyterian and Unitarian Churches. The other dinner recognized the services of those who lead in congregational worship, and was made notable by the presence of distinguished organists and the founder of the Society, Miss Emily Perkins.

Lastly, hymns were celebrated by their use in two great festival services. They were sung as processions, with free organ accompaniment, and with occasional

descants. They formed the basis of several of the anthems used, by Bach, from the Genevan Psalter (Psalm 86), on the tunes St. Anne, Stracathro, and Old Hundredth. Bach, Gustav Holst, and Vaughan Williams were well represented

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among the composers. The service in Riverside Church included a stirring message from Dr. James Moffatt on Vital Hymns, while that on the following evening at St. Bartholomew's was the occa-

sion for the report by Dean Howard C. Robbins as contained in his sermon on The Hymn in Modern Public Worship. Dr. T. Tertius Noble contributed an original descant to the tune generally known as "Germany," sung at Riverside Church to "Where cross the crowded ways of life," the author of which, Dr. Frank Mason North was able to be present, and was heard in an inspiring and prophetic prayer. Over 3000 people attended these services.

It would be impossible to mention all those who contributed to the whole program. They form a most impressive group of those who have made congregational worship in America significant and spiritual. It is the first time that such a group has been gathered together for this one purpose, and it seems certain that the meeting will develop a definite movement for the enlargement of congregational singing. Certain essential facts have been stressed. The worship of God must become central in the life of today. It must be a joyful habit contracted by each one when young. The beginnings of worship in personal life must be studied and controlled. The best is none too good both in the material and in its manner of use, suitable to each age, but not ephemeral in content or negligible in its effect on character. Hymns may help in making worship pervade the whole of life. Recognizing that hymns have always been mirrors of the thought of the earnest Christian leaders in other days, they should be produced to meet the needs of our own time. We are ready for a great revival of expressive congregational worship, the foundation for which must be laid in correlated study by the ministers of religion and of music, to be carried out throughout the land, as a uniting and inspiring movement among Christian people.

We are glad to add that it is now proposed to issue the whole proceedings of the Hymn Society's celebration in permanent form, and as completely as possible. They will thus become accessible to the whole company of hymn leaders and singers, and it is our hope that such publication will encourage a new spirit in the public worship of coming years.

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Hugh McAmis, who is presenting Gunther Ramin in a recital in his church, as told in other columns, won especial comment for a "fine orchestral technic" and "deep-lying sense of artistry" in his playing of transcriptions and original organ works in his program of Nov. 16 in St. James', Danbury. The program will be found in its proper column in this issue.

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—WILKES-BARRE, PA.—

Charles Raymond Cronham gave the dedicatory recital Dec. 11 on the 3-32-42 Austin in the First Baptist; the stoplist will be found on page 494 of August T.A.O. Since leaving Portland, where his record surpassed all others for long continued success in municipal recitals, Mr. Cronham has made his headquarters in the Metropolitan district.

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By KITTY I. A. KARG-ELERT

In your November issue I read again something about "the Karg-Elert failure of last year." My father, who is since April terribly heartsick, is not in the condition to lead the correspondence, but he wants to add some declarations:

"1. I declined energetically to make the tournee as organ virtuoso, because I am only a composer and never want to be compared with organ-virtuosi and to travel for this purpose to America, where there is really no want in excellent organ-virtuosi! Mr. LaBerge told me, 'We know that; we only want to see and to hear the famous composer. You can, for instance, make programs that suit you well.'

"2. I made three programs, which were different regarding style and taste: a. Popular works for small cities; b. Moderately progressive; c. More pretentious (i.e., Invention, Passacaglia and Fugue on B-A-C-H) for universities. These programs had been changed and unfortunately with very bad results, so that, for instance, I was obliged to play the 'B-A-C-H' (which I especially wrote for this tournee, to play it at very important and exposed places) only in the last two concerts (Elmira and Wanamaker, New York).

"3. In December I played my 'B-A-C-H' for the first time in Leipzig before an audience composed of professionals and a very critical press and I had an unexampled success, both as a composer and as performer. It is funny, if anybody feels obliged to say, that 'He can't play!' I know very well that my first concert was not such as people—and I—expected and I regret it so much, because it happened before an audience of critical and famous professionals and many of them had just this one chance to hear me play. (Reasons for that fact, why I didn't play so well, are so often repeated and especially in this magazine, that I think it unnecessary to quote them again.)"

In all your issues we found, that T.A.O. wants to be just, especially in the February number you say sometimes—like the Chicago Evening Post—that my father "is not an organ virtuoso, but a composer,

who plays the organ." My father himself wants heartily not to be esteemed higher than he deserves it. He said in May 1931 to Mr. LaBerge: "If the American people intend to hear the composer Karg-Elert interpreting his own newest

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works, well, then I'll go to America. But I commend you Mr. Gunther Ramin, if you want to hear a representative of German organ-playing."

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say about the unfortunate articles in the Musical Opinion, London, about which you wrote in your August issue. The material of these articles are my father's and my letters sent home to our family. By a bold indiscretion of somebody, a little local musical newspaper published them. These letters are of course written in a quite naive manner and we made many mistakes, caused by misunderstandings, but we corrected them in later letters. Mr. Godfrey Sceats, London, wrote me suddenly in the summer that he is going to publish the translations of these articles next week. I was highly frightened and wrote him, that my father—who at this time was dreadfully ill, stationed in our city-hospital—doesn't allow him the publication, because the articles consist of too much mistakes and errors, so that he wants to correct them and to give him another, better stylistic form! But Mr. Sceats, who has carefully forgotten to sign the friendly translation, didn't care a straw about it and published them!

I join with my father in asking you all the favour to forget about these unfortunate articles and to put them—but please neither my father, nor the remembrance of him—into a large tomb and to shut it!

REQUIEM AETERNAM

Leipzig,

November 15, 1932.

[We can only add a hearty amen to Miss Karg-Elert's plea. Dr. Karg-Elert was brought here by Mr. LaBerge because American organists wanted to hear him. Those who turn back to the original advertisements will find that Mr. LaBerge was careful to announce him as "The famous organist-composer from the Leipzig Conservatory." Not a word about concert organist or organ virtuoso. These pages have championed Dr. Karg-Elert as a great composer; we found fault only with the Editors of Musical Opinion who took altogether too much delight in the new-found opportunity to ridicule Americans as completely ignorant of the art of organ playing. Our very best wishes go out to Dr. Karg-Elert in his present distressing illness. May he speedily recover, and live many decades to

witness with keen delight the frequency with which his name appears on the programs of American organists—THE EDITOR.]

—WHITE PLAINS—

Eugene Devereaux supplied an organ program for the Dec. 18th dramatic Christmas tableaux in Westchester County Center. Frederic D. Carter was organist for the hymn-singing parts of the program, for the audience sang many carols.

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